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BASS BUILDERS

MUTED GROOVES FOR BASS

BY JOSQUIN DES PRES

Develop the String Muting, String Raking, and Right-hand Techniques Used by the GREATEST LEGENDS OF BASS

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gbook

HAL LEONARD®

BASS BUILDERS

GMUTED GROOVES FOR BASS

BY JOSQUIN DES PRES

COVER PHOTO BY PETE DEMOS

HAL•LEONARD® CORPORATION
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TABLE OF CONTENTS

		Page	Audio Track
AUDIO CONTENTS AND TRACK NUMBERS		4	
AUDIO CREDITS		5	
ABOUT THE AUTHOR		6	
INTRODUCTION		7	
HOW TO USE THIS BOOK		8	
SECTION A		9	
Part 1	*Quarter- and eighth-note patterns*	10	4-7
Part 2	*Sixteenth-note patterns*	11	8, 9
Part 3	*Sixteenth-note patterns with changing accents*	15	10, 11
Part 4	*Sixteenth-note patterns with random accents*	16	12, 13
Part 5	*Patterns that combine eighth- and sixteenth-notes*	18	14, 15
Part 6	*Patterns that combine eighth- and sixteenth-notes with rest*	24	16, 17
Part 7	*Triplet patterns*	28	18, 19
Part 8	*Triplet patterns with rests*	30	20, 21
SECTION B		32	
Part 1	*String raking patterns*	33	22-24
Part 2	*String raking patterns with rests*	34	25-27
SECTION C		35	
Part 1	*Funk patterns using string muting*	36	28-39
Part 2	*Rock patterns and fills using string muting*	38	40-51
Part 3	*Shuffle blues patterns using string muting*	40	52-59
	Rock blues patterns using string muting	41	60-63
Part 4	*Latin patterns using string muting*	42	64-75
SECTION D (Transcription)		44	
"Mutant Groove"		44	76
"Beck To Bass"		49	77
"Copley Square"		53	78

AUDIO CONTENTS

Track

1 "Mutant Groove" *(funk tune using string muting)*
2 "Beck To Bass" *(shuffle/rock blues tune using string muting)*
3 "Copley Square" *(Latin tune using string muting)*

SECTION A

4 Quarter-note pattern (Fig. 1)
5 Quarter-note pattern (Fig. 2)
6 Eighth-note pattern (Fig. 1)
7 Eighth-note pattern (Fig. 2)
8 Sixteenth-note pattern (Fig. 1)
9 Sixteenth-note pattern (Fig. 2)
10 Sixteenth-note pattern with changing accents (Fig. 1)
11 Sixteenth-note pattern with changing accents (Fig. 2)
12 Sixteenth-note pattern with random accents (Fig. 1)
13 Sixteenth-note pattern with random accents (Fig. 2)
14 Pattern combining eighth- and sixteenth-notes (Fig. 1)
15 Pattern combining eighth- and sixteenth-notes (Fig. 2)
16 Pattern combining eighth- and sixteenth-notes with rest (Fig. 1)
17 Pattern combining eighth- and sixteenth-notes with rest (Fig. 2)
18 Triplet pattern (Fig. 1)
19 Triplet pattern (Fig. 2)
20 Triplet pattern with rest (Fig. 1)
21 Triplet pattern with rest (Fig. 2)

SECTION B

22 String raking pattern (ex. 1)
23 String raking pattern (ex. 3)
24 String raking pattern (ex. 5)
25 String raking pattern with rest (ex. 7)
26 String raking pattern with rest (ex. 9)
27 String raking pattern with rest (ex. 11)

SECTION C

28 Funk pattern 1
29 Funk pattern 2
30 Funk pattern 3
31 Funk pattern 4
32 Funk pattern 5
33 Funk pattern 6
34 Funk pattern 7
35 Funk pattern 8
36 Funk pattern 9
37 Funk pattern 10
38 Funk pattern 11
39 Funk pattern 12
40 Rock pattern 1
41 Rock pattern 2
42 Rock pattern 3
43 Rock pattern 4

44 Rock pattern 5
45 Rock pattern 6
46 Rock pattern 7
47 Rock pattern 8
48 Rock pattern 9
49 Rock pattern 10
50 Rock pattern 11
51 Rock pattern 12
52 Shuffle blues pattern 1
53 Shuffle blues pattern 2
54 Shuffle blues pattern 3
55 Shuffle blues pattern 4
56 Shuffle blues pattern 5
57 Shuffle blues pattern 6
58 Shuffle blues pattern 7
59 Shuffle blues pattern 8
60 Rock blues pattern 9
61 Rock blues pattern 10
62 Rock blues pattern 11
63 Rock blues pattern 12
64 Latin pattern 1
65 Latin pattern 2
66 Latin pattern 3
67 Latin pattern 4
68 Latin pattern 5
69 Latin pattern 6
70 Latin pattern 7
71 Latin pattern 8
72 Latin pattern 9
73 Latin pattern 10
74 Latin pattern 11
75 Latin pattern 12

SECTION D

76 "Mutant Groove" *(funk tune without bass)*
77 "Beck To Bass" *(shuffle/rock blues tune without bass)*
78 "Copley Square" *(Latin tune without bass)*

AUDIO CREDITS

Track 1 **"Mutant Groove"***
Track 2 **"Beck To Bass"**
Track 3 **"Copley Square"**

Written by **Tristan des Pres**

Bass	Josquin des Pres
Guitar	Dave Stark
Keyboards and programing	Tristan des Pres
*Tenor and soprano sax	Steve Kockerhans

Produced by **Josquin des Pres** and **Dave Stark**

Recorded on Alesis ADAT with a Carvin MX2488 mixer

ABOUT THE AUTHOR

Josquin des Pres was born in France and as a studio musician recorded over 20 albums on RCA Records, United Artist Records, Polydor Records, Musidisc, Music For Nations, EMI/SBK Records, Elektra, Virgin, etc.

He has shared credits and/or performed with musicians such as: Jeff Porcaro (Toto), Steve Lukather (Toto), Vinnie Colaiuta (Sting, Don Henley, Madonna), Billy Sheehan (Mr. Big), Alex Acuna (Weather Report), Jerry Goodman (Dixie Dregs), David Garibaldi (Tower Of Power), Bunny Brunel (Herbie Hancock).... He is also a producer/songwriter collaborating with such noteworthy writers as Bernie Taupin.

Josquin des Pres plays Carvin amps, Carvin basses, Gibson strings, Vigier basses and Washburn acoustic instruments.

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INTRODUCTION

String muting is one of the most useful, yet simple techniques available to help bass players develop a good solid groove.

Jazz and blues bassists have long used this technique to add bounce to their walking bass lines. In the 1960s, rhythm and blues bass players such as **James Jamerson, Jerry Jemmot** and **Carol Kaye** relied on string muting to create their distinctive funk lines. In the seventies **Chuck Rainey, Jaco Pastorius, Rocco Prestia, Paul Jackson, John Paul Jones**, and many others, brilliantly demonstrated its usefulness in building the perfect groove. Today, great players like **Geddy Lee, Flea, Billy Sheehan, Nathan East, Victor Wooten, Jeff Ament, Les Claypool,** etc.... employ string muting as an integral part of their sound.

Also known as "Muffling" or "Ghost notes" string muting creates a hollow thud sound which, when used in conjunction with regular unmuted notes, can add an exiting percussive quality to your bass lines.

String instrument players often have a tendency to over-practice their left hand and to neglect their right one. However, a bass player's right hand role should not be overlooked, since it controls the rhythmic part of his playing and helps him lock in with all the other instruments.

While these exercises are designed to develop a good string muting/string raking technique, they will equally promote flawless right-hand dexterity, as well as left/right hand synchronization, all leading to a better feel.

HOW TO USE THIS BOOK

If you are not familiar with muting technique, here is how it works:

Step 1. Fret a "C" note (3rd fret on the "A" string), then pick it with your right hand. The result should be a clear, sustained note.

Step 2. While keeping the left hand in the exact same position, release the fretting finger's pressure just enough so that the string no longer touches the fret. Use more than one left hand finger to avoid harmonics.

Step 3. Attack the string with the right hand. The resulting sound should be a muffled, percussive, undefined note with no sustain.

As far as right hand articulation goes, pull down on the string using your index finger (No. 1) or middle finger (No. 2). Don't pluck! After pulling on a string, your finger should end up resting on the next string down. This is called a rest stroke. It is similar to the technique used to play upright bass and classical guitar. The rest stroke prevents the neighboring strings from ringing uncontrollably.

In music notation muted notes are indicated by substituting X's for noteheads. To get the desired combination of notes and thuds, apply and release the left hand finger pressure as indicated by the X's and noteheads.

Always use a metronome or drum machine to develop a good sense of time. Play each exercise starting at the slowest indicated metronome speed, concentrate on your sound, clearly making a difference between muted and regular notes, then gradually speed up. Do not play faster than you can; speed will come with time.

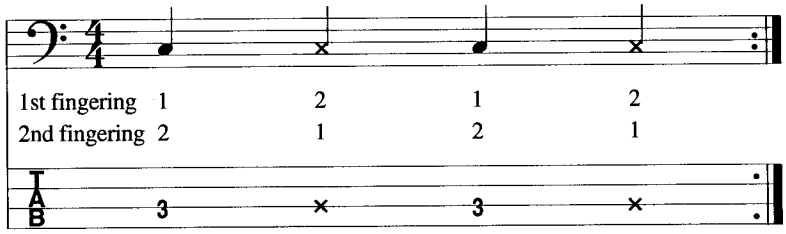
A circled number (⑤) indicates the audio track where that exercise can be found.

SECTION A

This section contains a series of exercises that combine both muted and regular notes in a wide range of rhythmic patterns of increasing difficulty.

Practice the first pattern (Fig. 1) on a single "C" note. Alternate your right-hand fingers (index and middle finger), repeat the pattern using this first right-hand fingering until you are comfortable with its rhythmic content. Then, play the pattern with the second right-hand fingering.

Fig. 1 (4)



Finally, apply the pattern to all 4 strings of your instrument (Fig. 2). This is an important step in developing a good string muting technique, as the left/right hand feel differs with each string size. Note that your right-hand fingering will reverse automatically as you alternate between the first to the second fingering.

Practice each pattern (Fig. 2) moving up chromatically, in half steps (a half step equals one fret).

♩ = 50 beats per minute and up throughout this section.

Exercise 1

Fig. 1 (4)

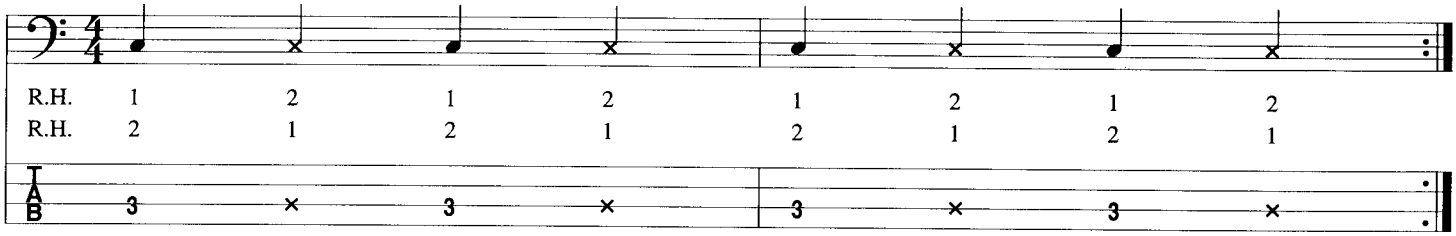
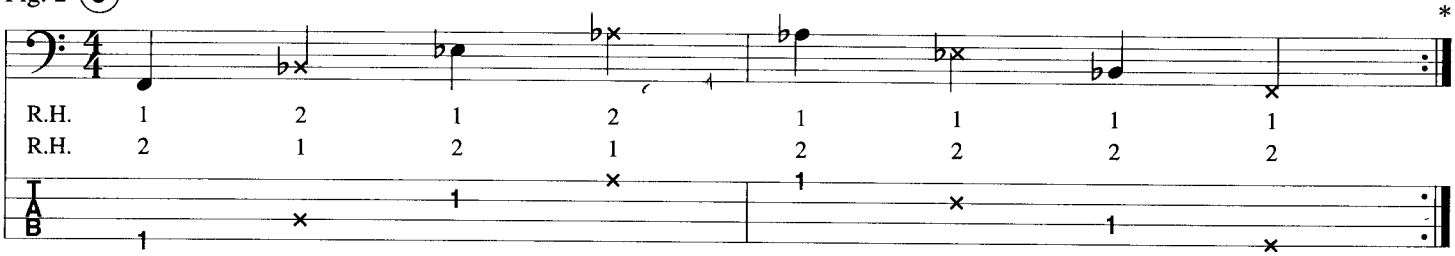


Fig. 2 (5)



Exercise 2

Fig. 1 (6)

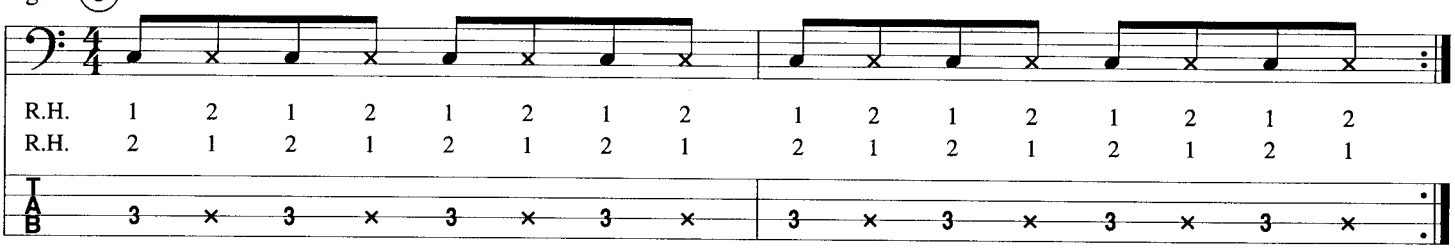
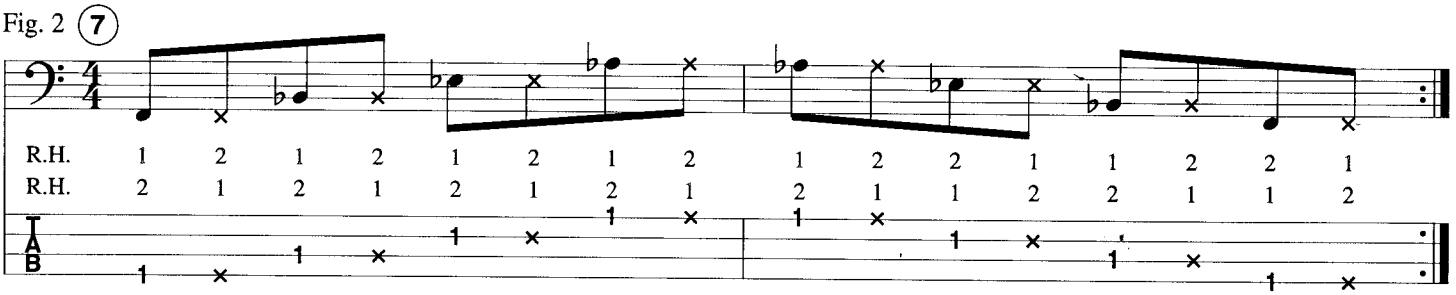


Fig. 2 (7)



Exercise 3

Fig. 1

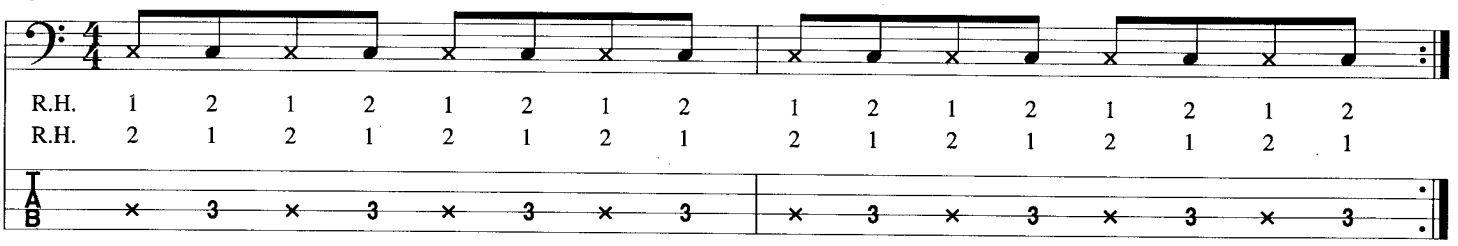
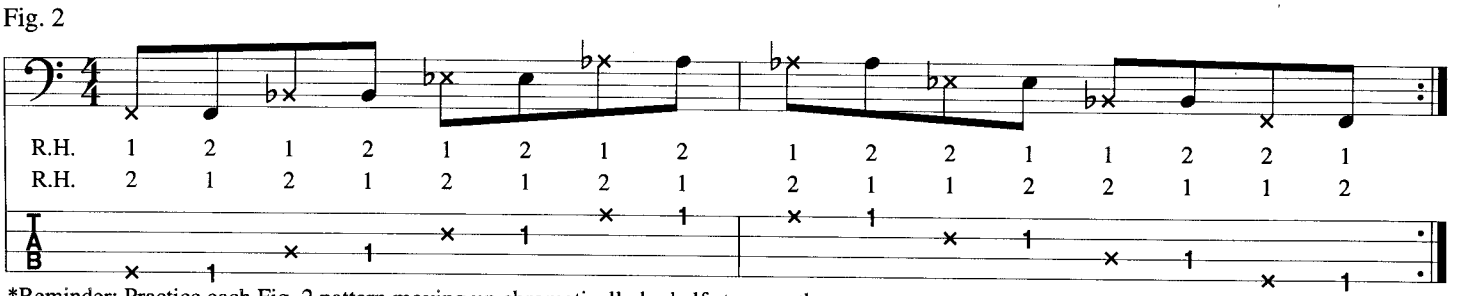


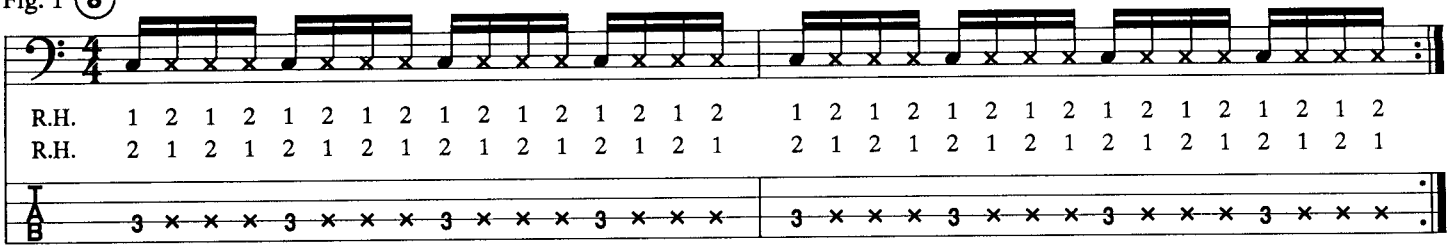
Fig. 2



*Reminder: Practice each Fig. 2 pattern moving up chromatically by half steps on the repeat.

Exercise 4

Fig. 1 (8)



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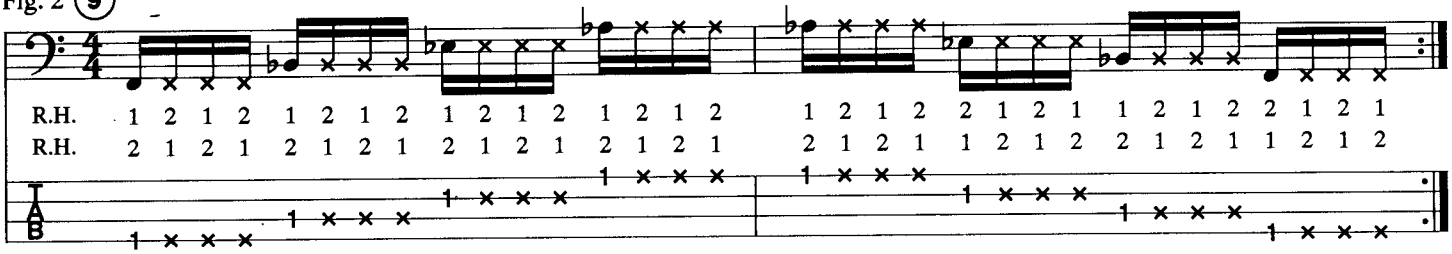


Exercise 5

Fig. 1

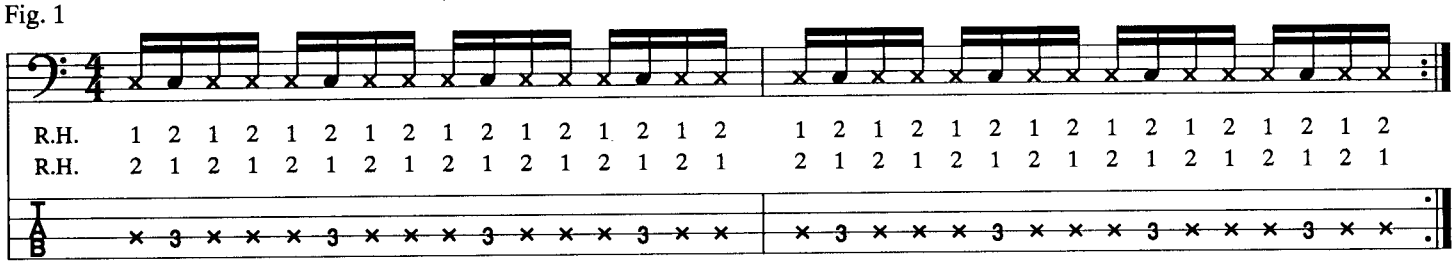
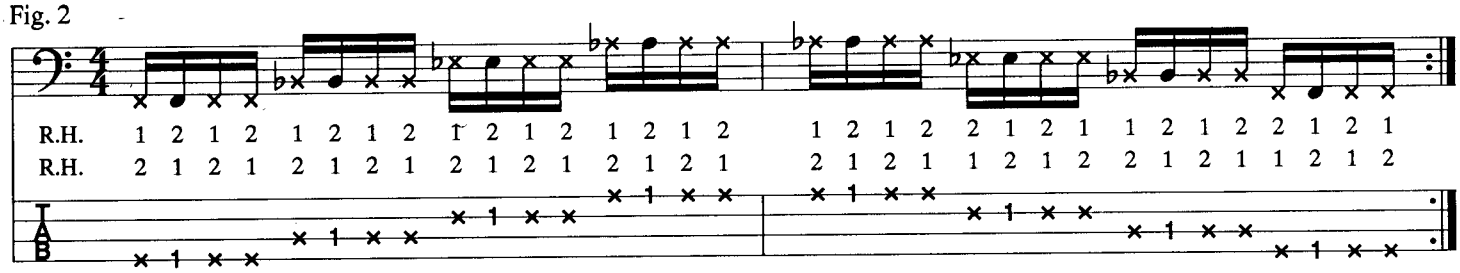


Fig. 2



Exercise 6

Fig. 1

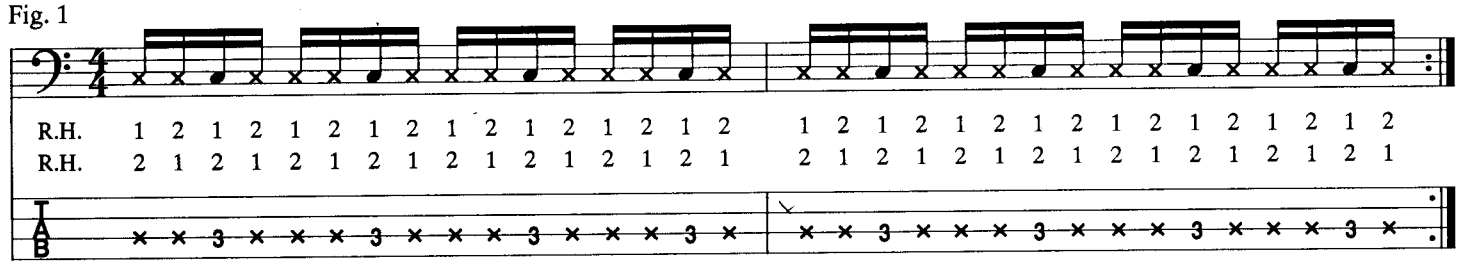
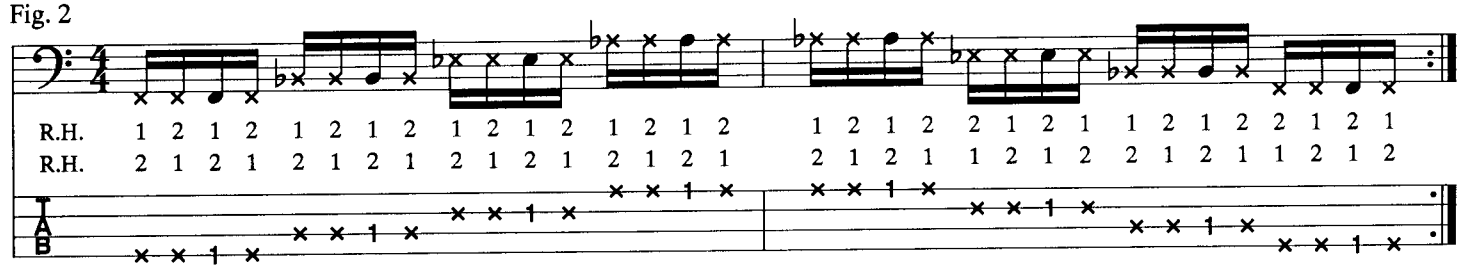


Fig. 2



Exercise 7

Fig. 1

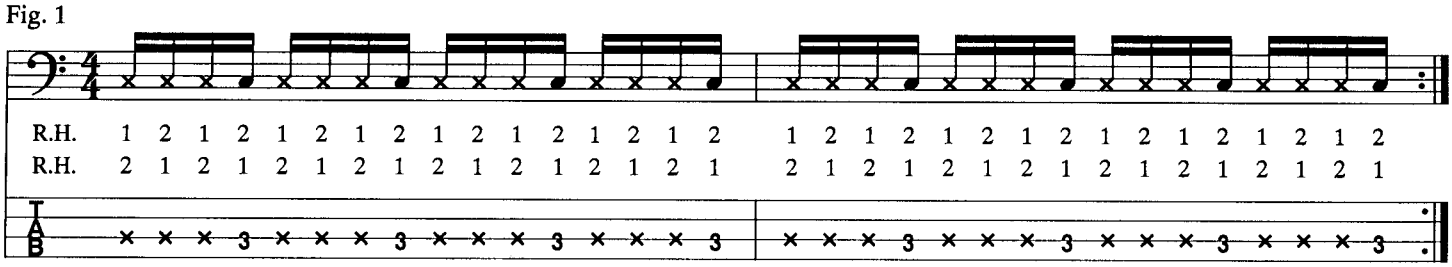
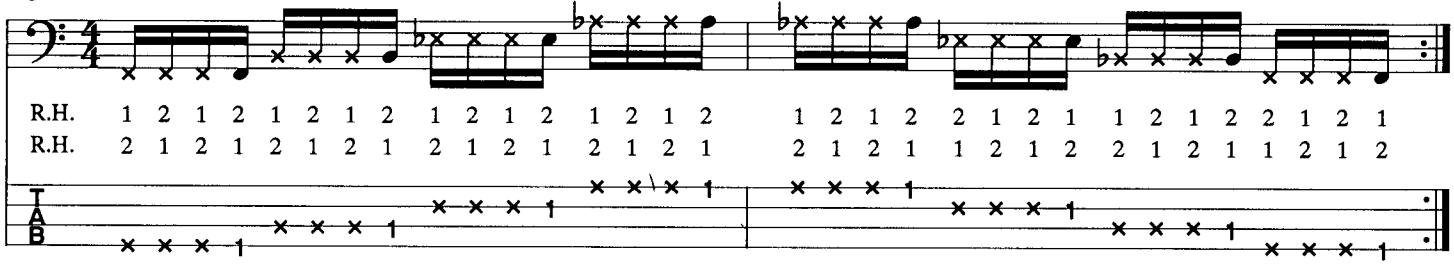


Fig. 2



Exercise 8

Fig. 1

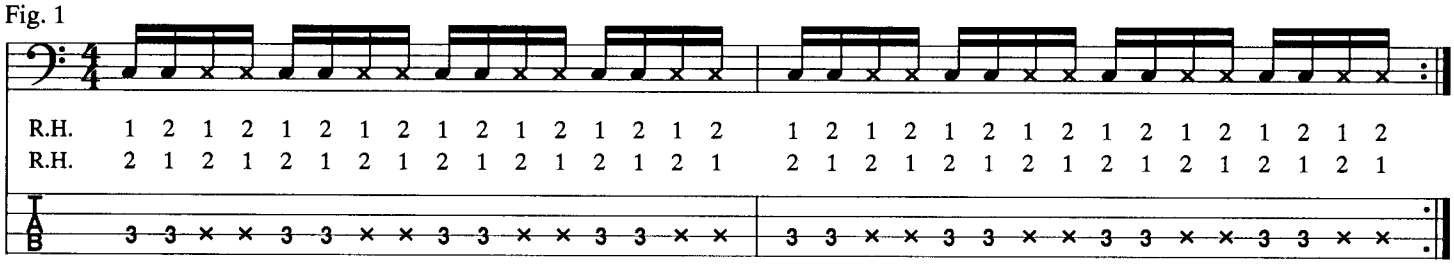
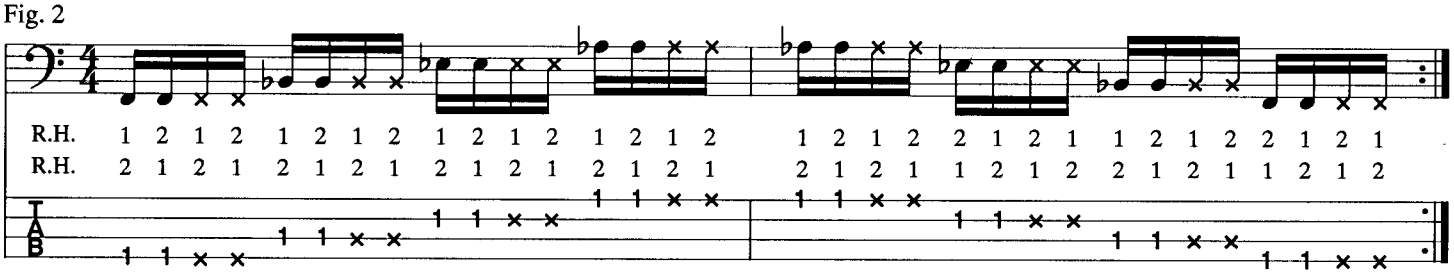
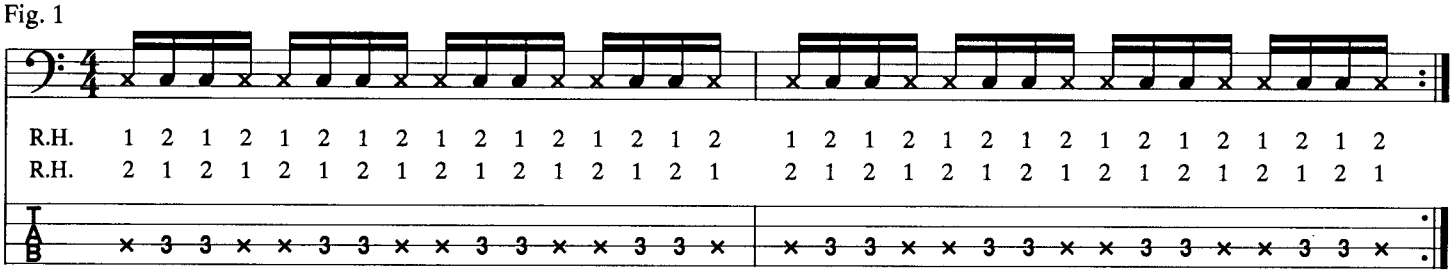


Fig. 2



Exercise 9

Fig. 1



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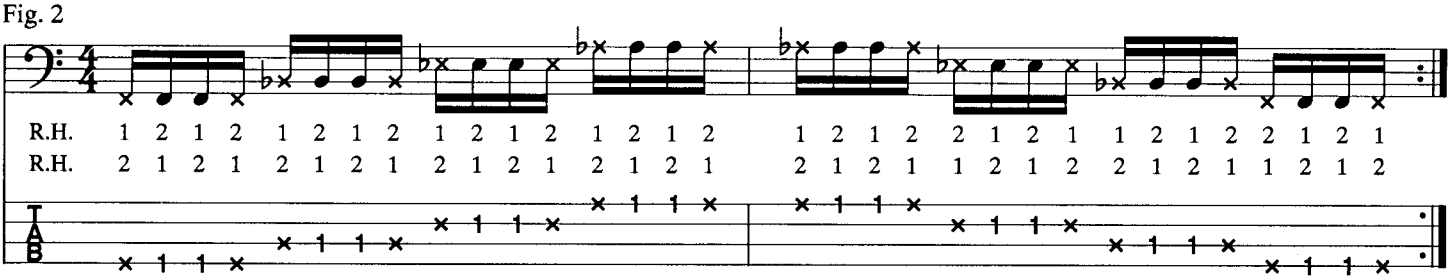
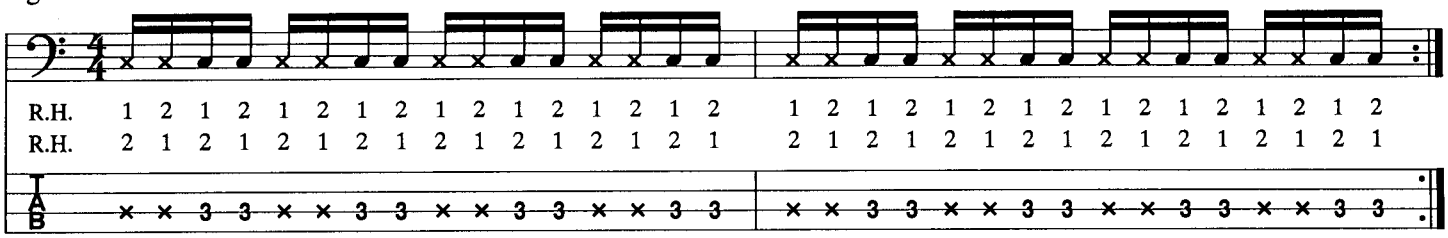


Exercise 10

Fig. 1



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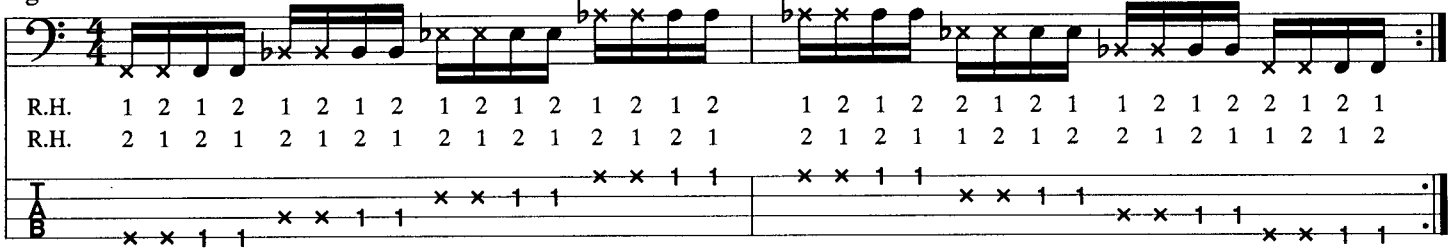
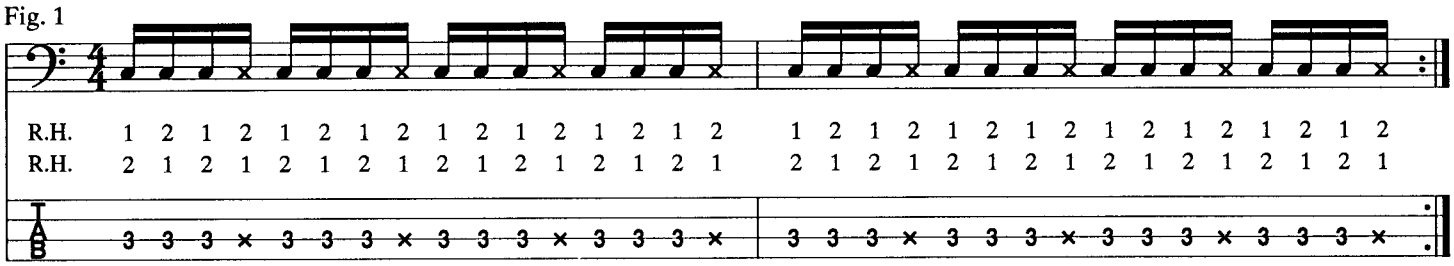


Exercise 11

Fig. 1



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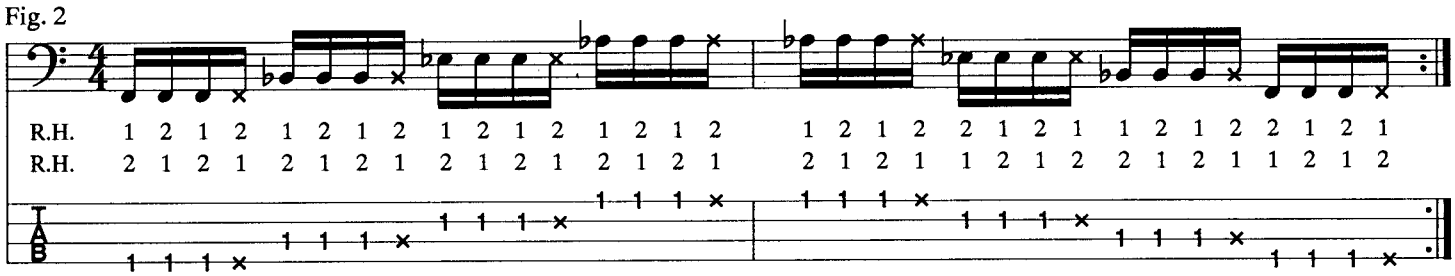
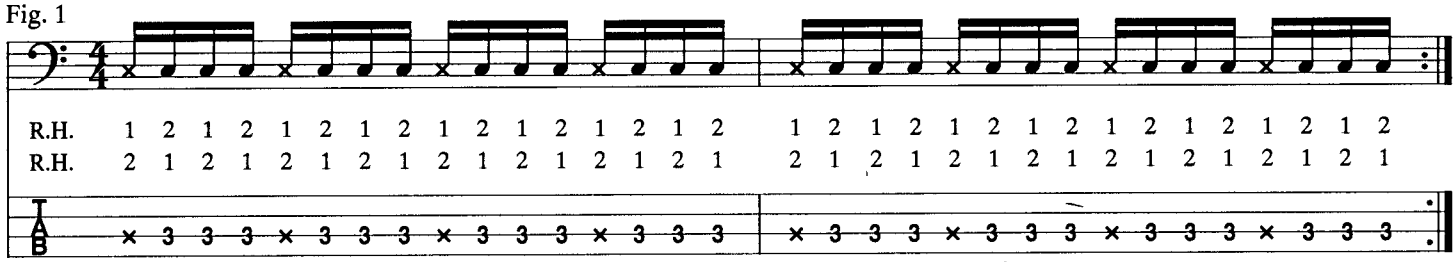


Exercise 12

Fig. 1



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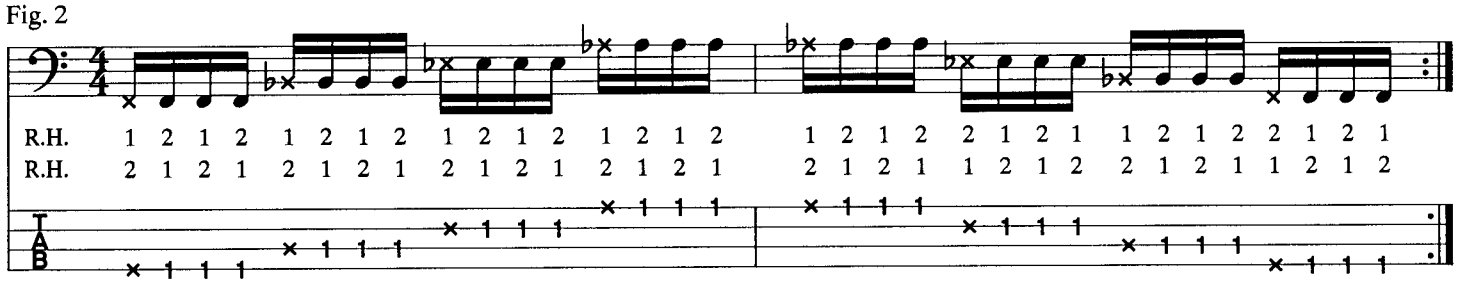
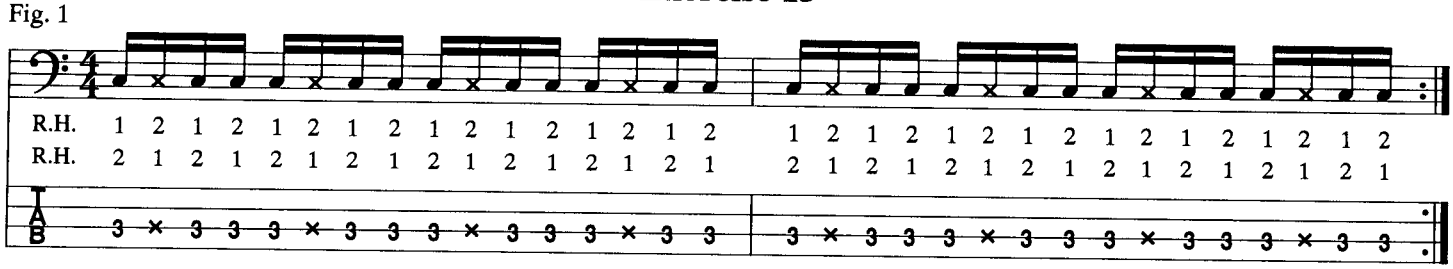


Exercise 13

Fig. 1



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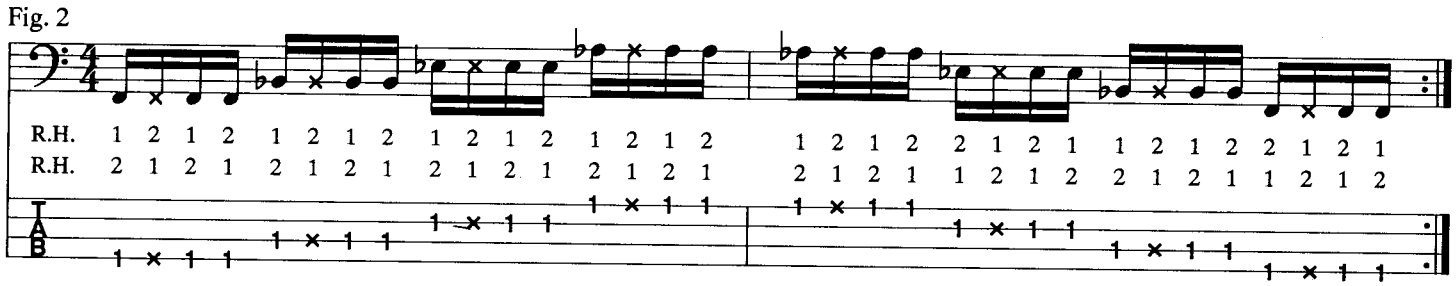
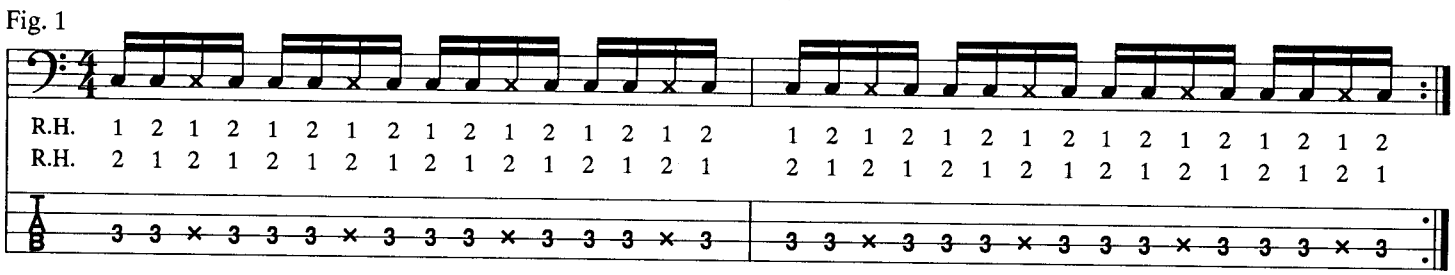


Exercise 14

Fig. 1



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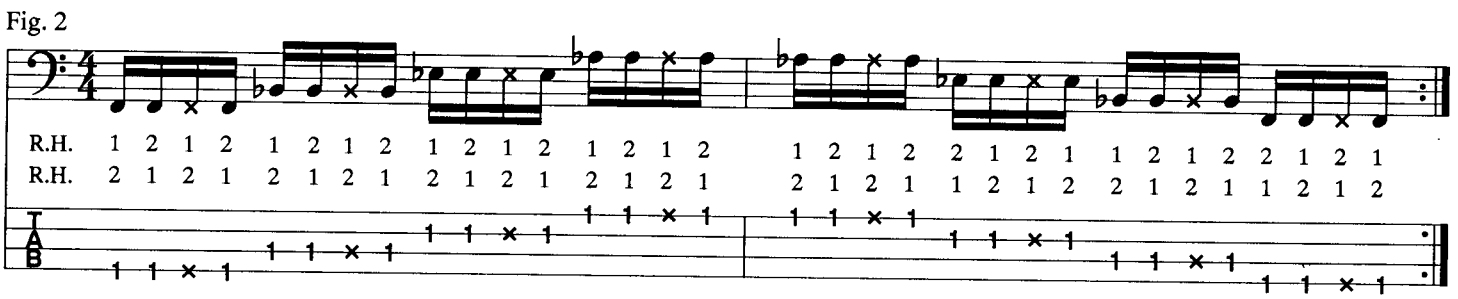


Exercise 15

Fig. 1

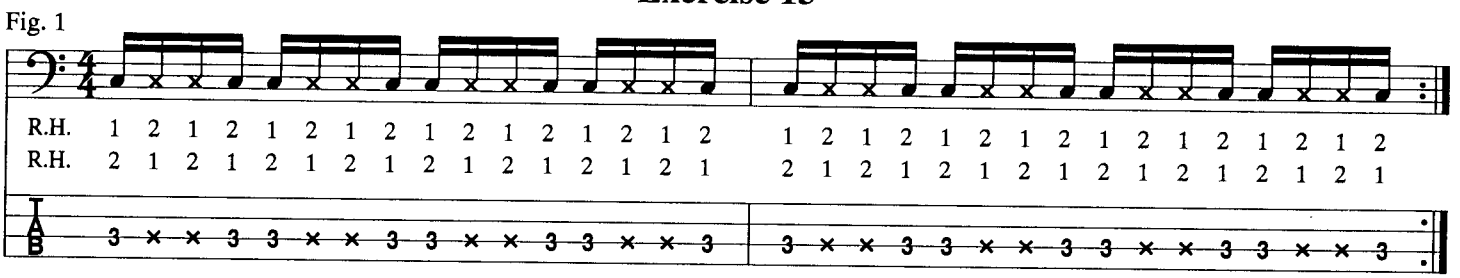
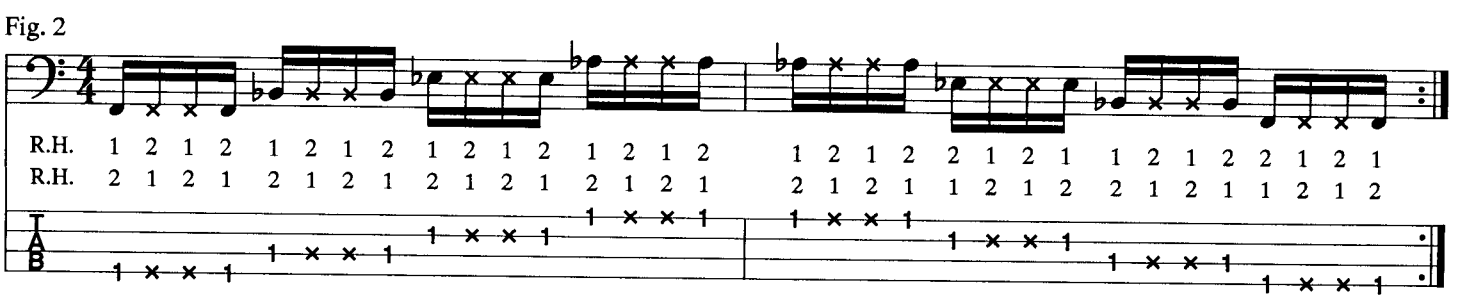


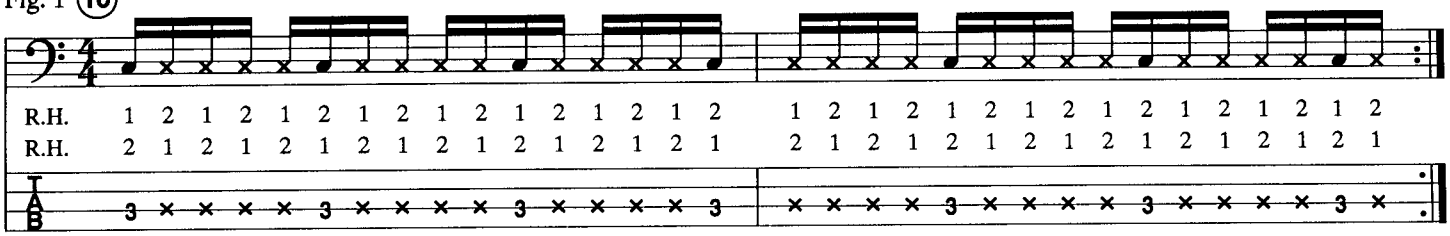
Fig. 2



PART THREE *Sixteenth-note patterns with changing accents*

Exercise 16

Fig. 1 (10)



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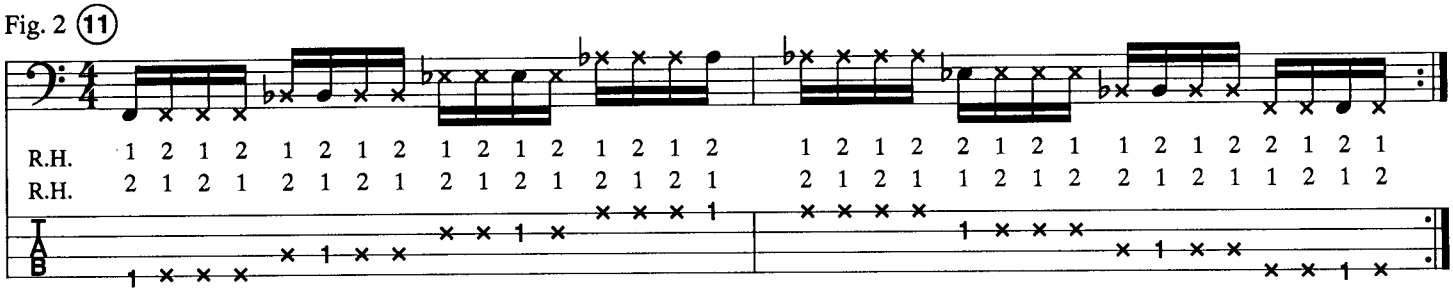


Exercise 17

Fig. 1

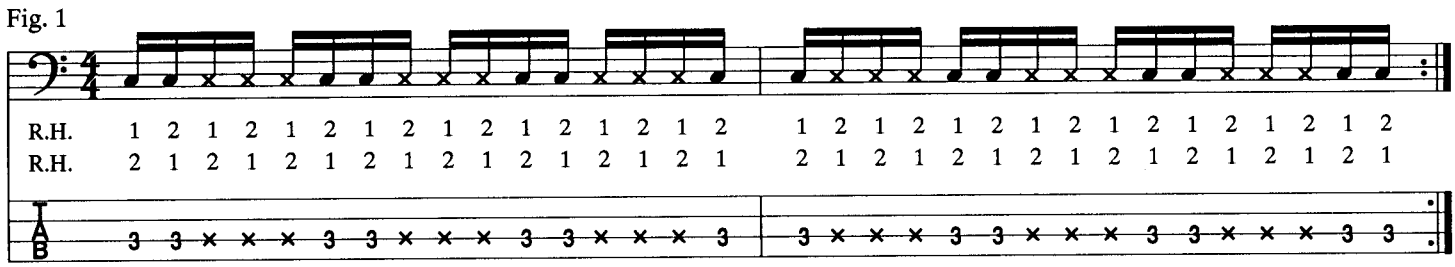
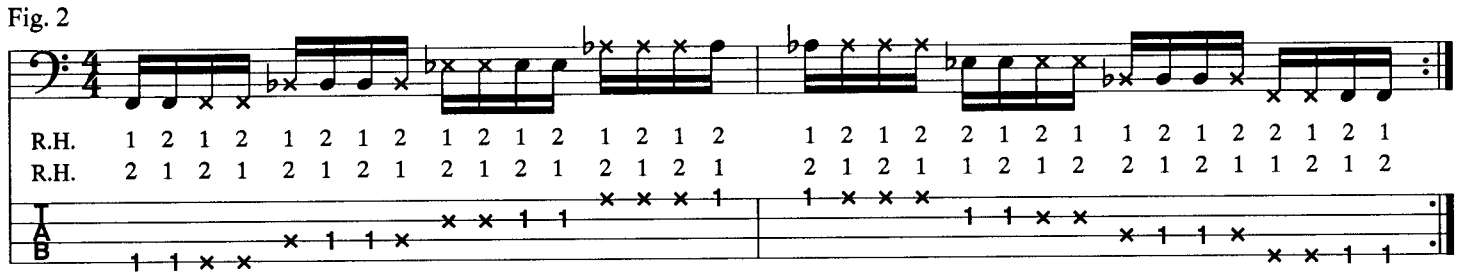


Fig. 2



Exercise 18

Fig. 1

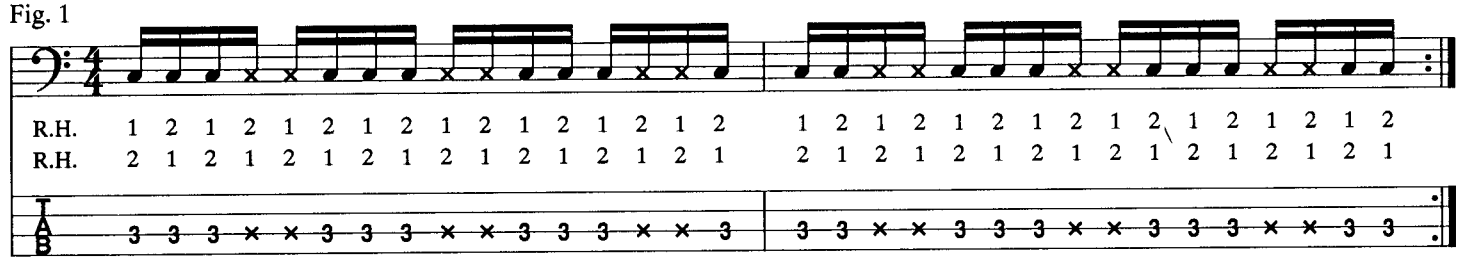
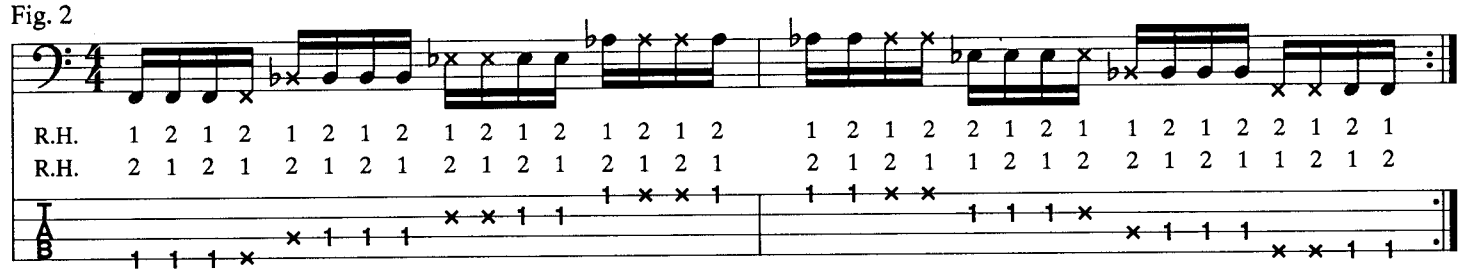


Fig. 2



PART FOUR *Sixteenth-note patterns with random accents*

Exercise 19

Fig. 1 (12)

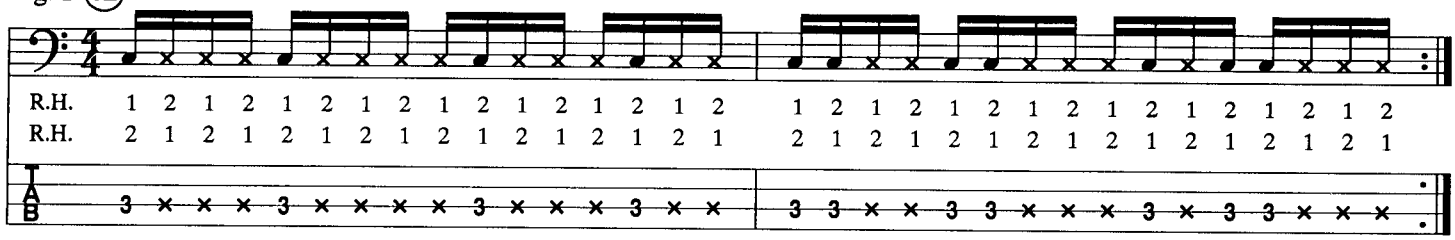
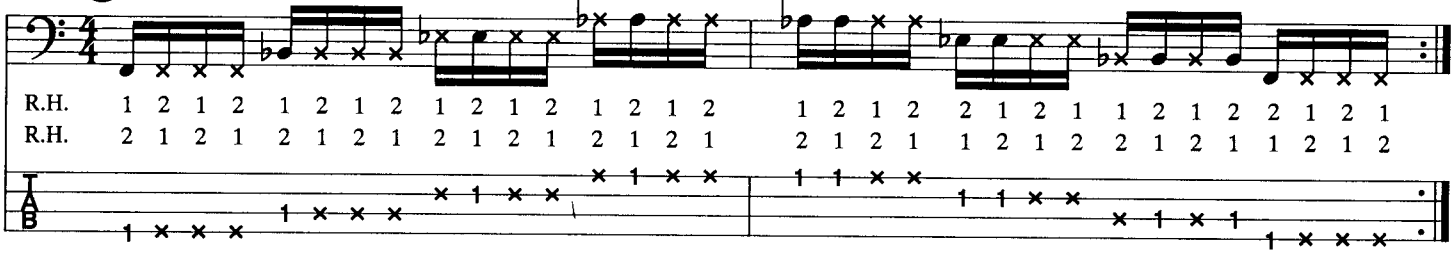


Fig. 2 (13)



Exercise 20

Fig. 1

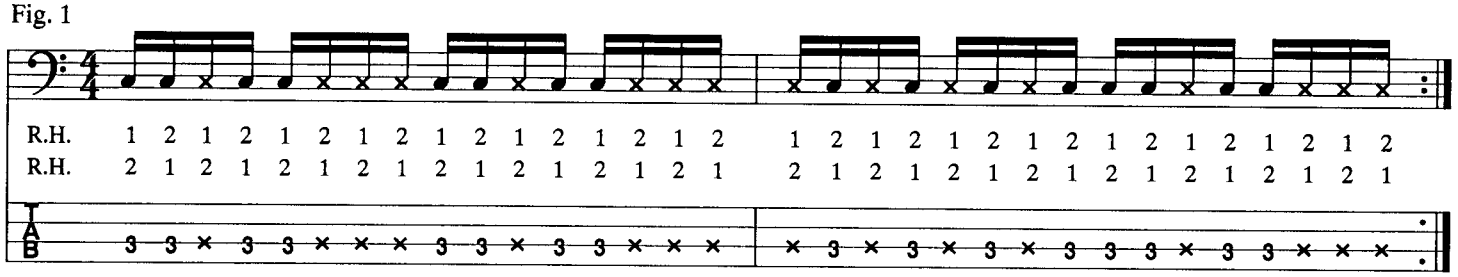
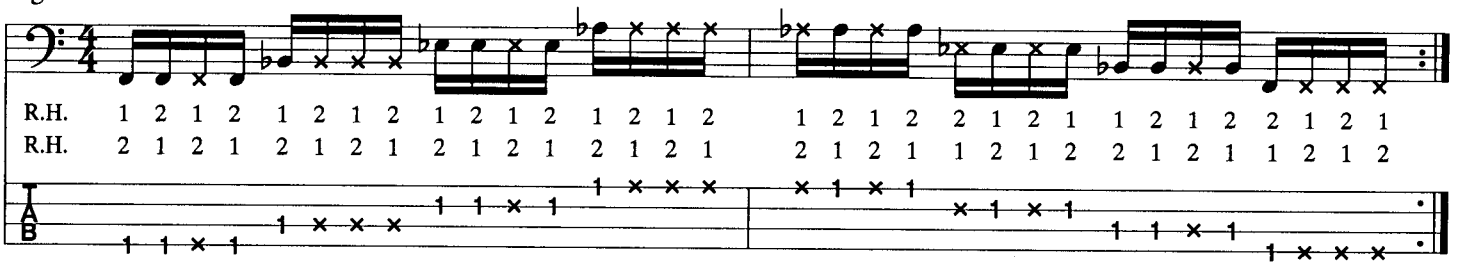


Fig. 2



Exercise 21

Fig. 1

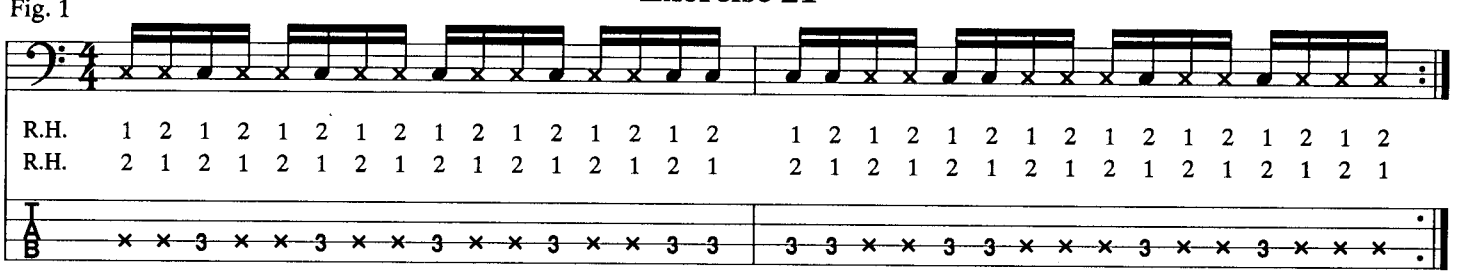
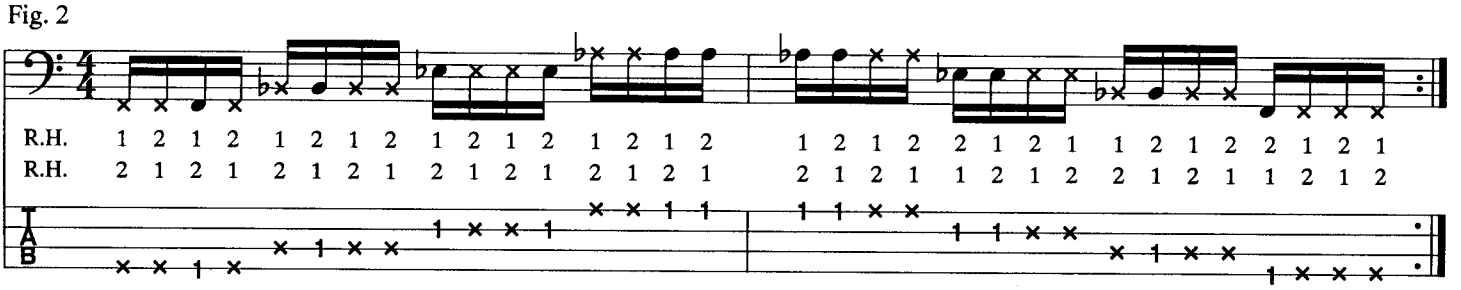


Fig. 2



Exercise 22

Fig. 1

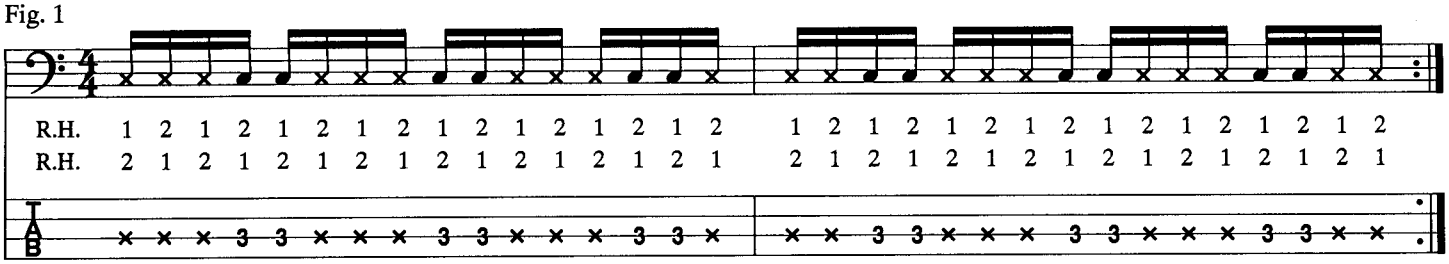
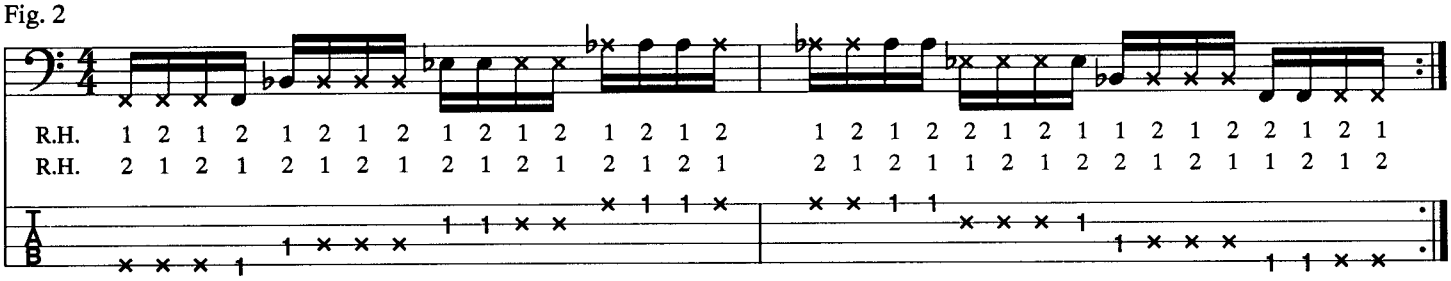


Fig. 2



Exercise 23

Fig. 1

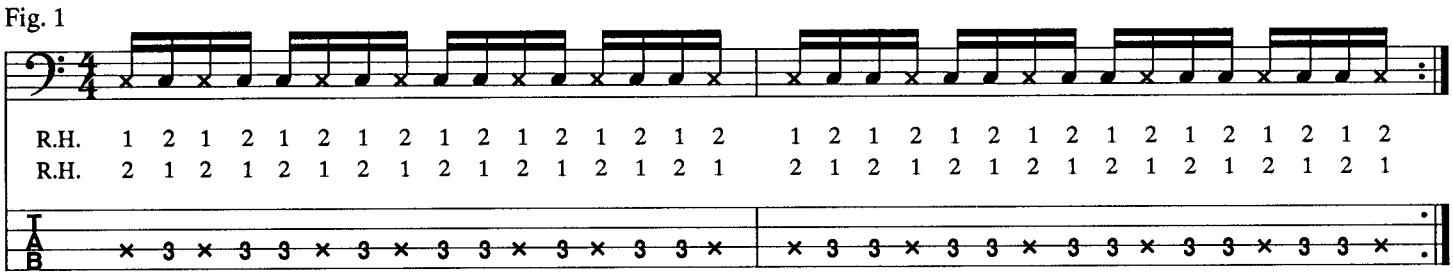
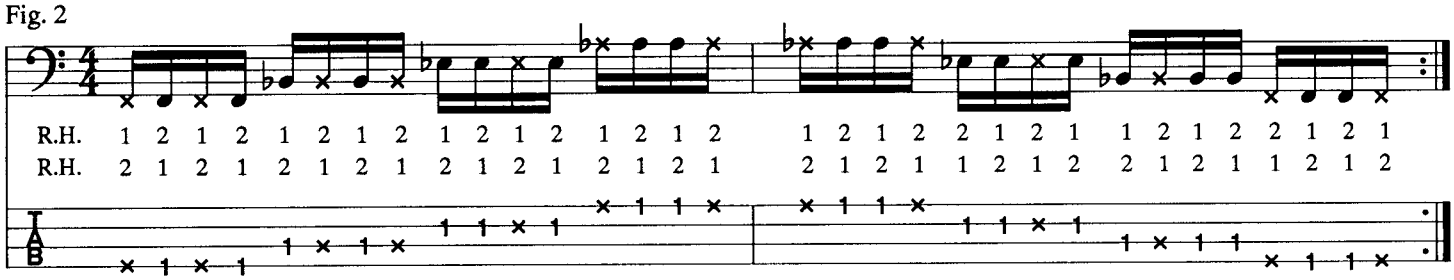


Fig. 2



Exercise 24

Fig. 1 (14)

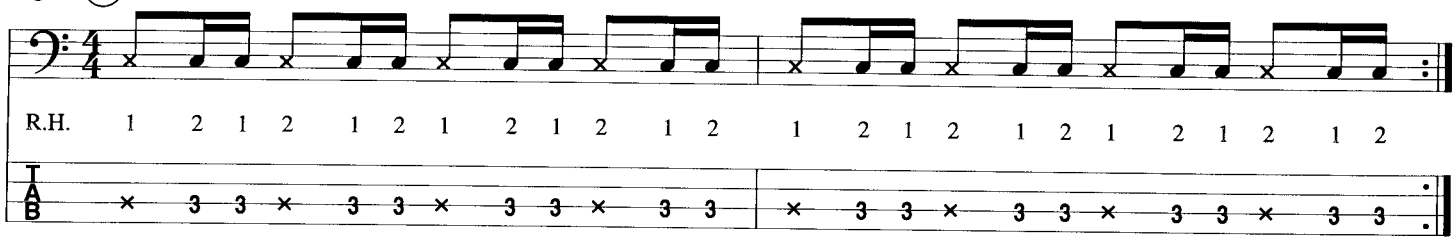
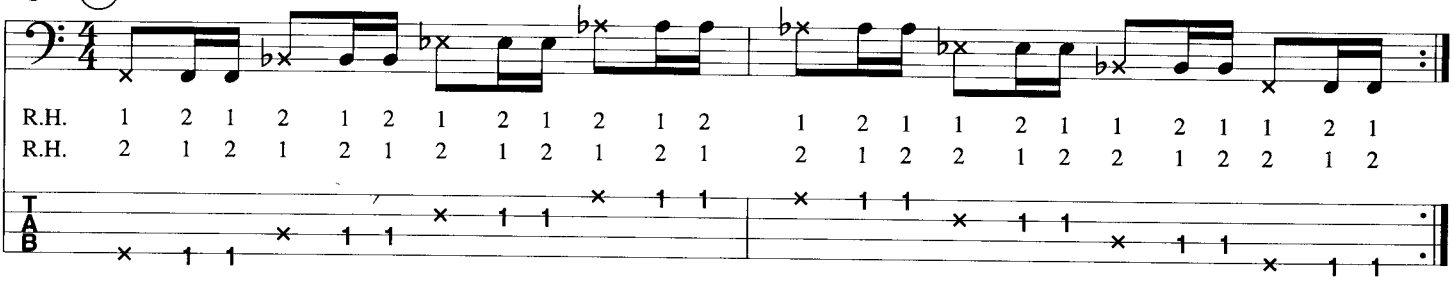


Fig. 2 (15)



Exercise 25

Fig. 1

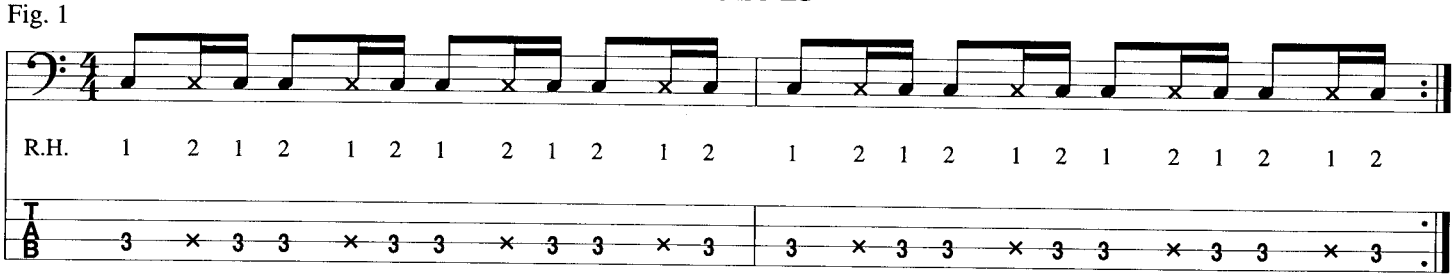
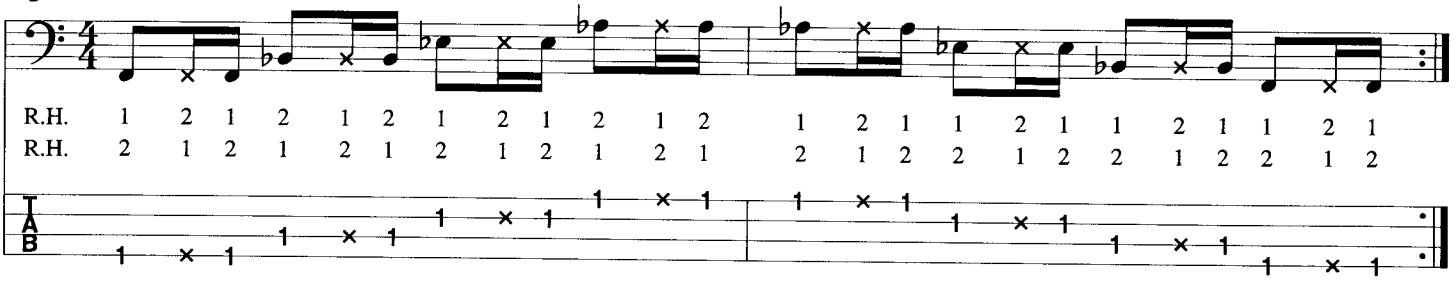


Fig. 2



Exercise 26

Fig. 1

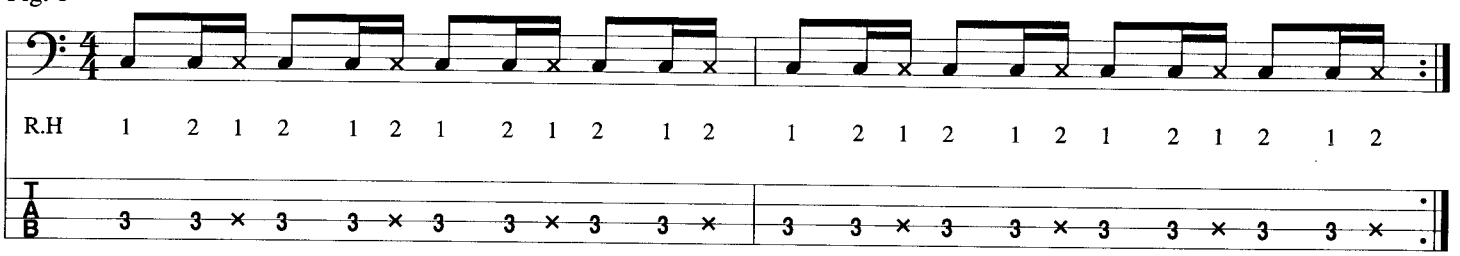
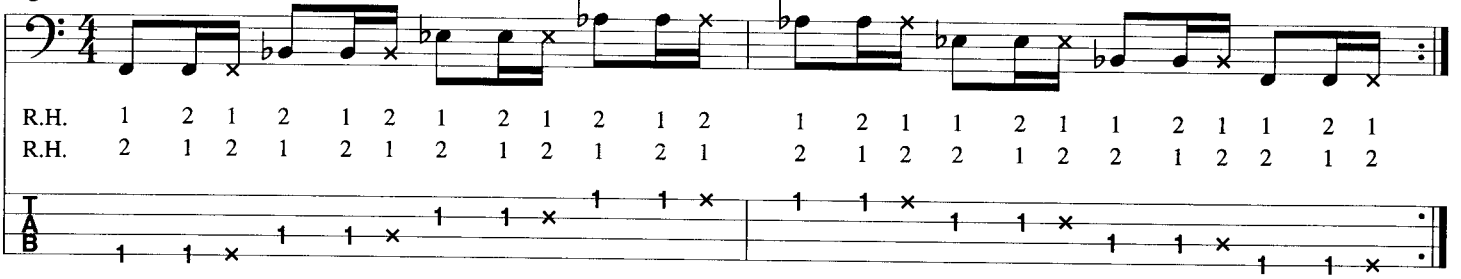


Fig. 2



Exercise 27

Fig. 1

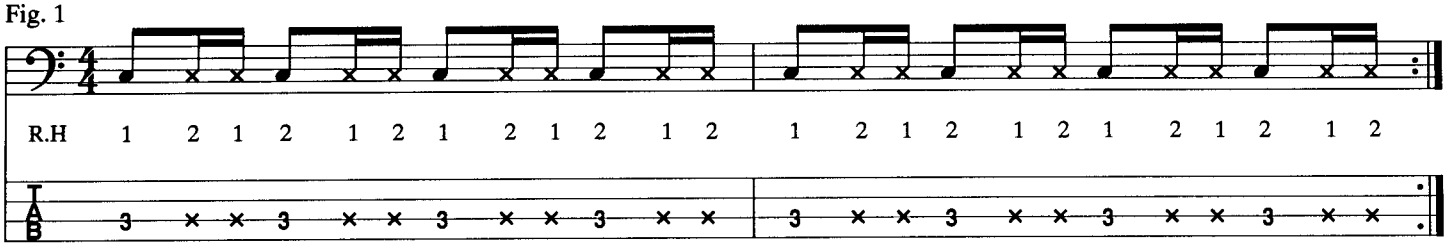
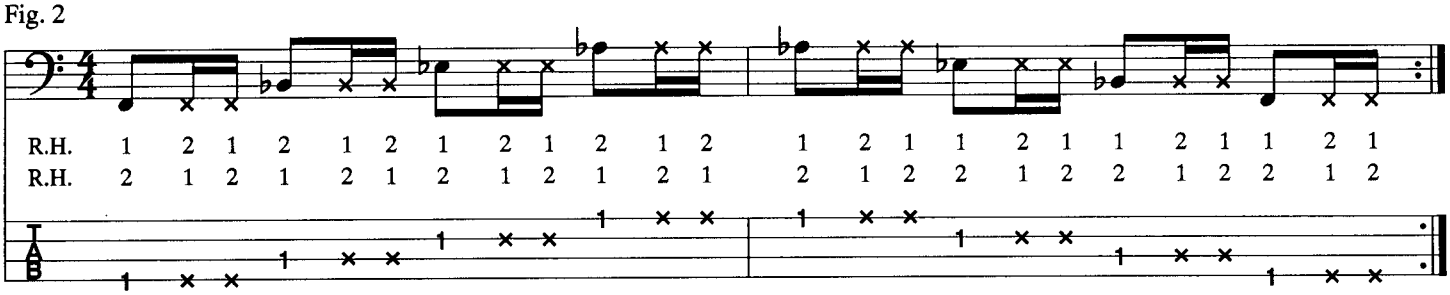


Fig. 2



Exercise 28

Fig. 1

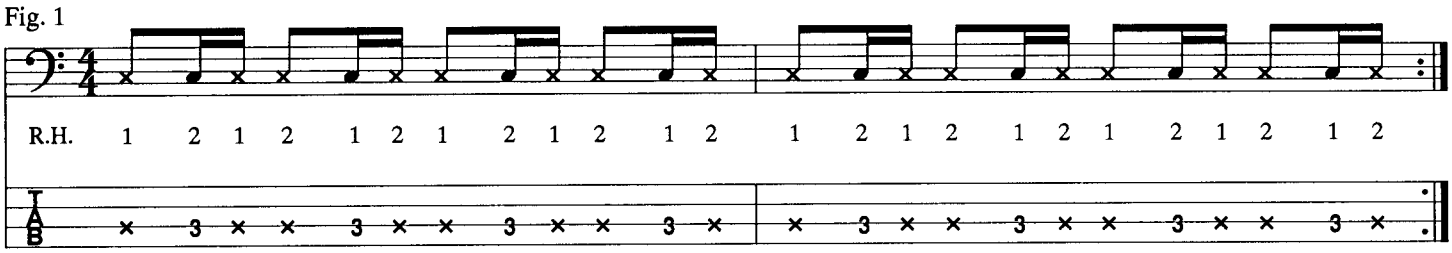
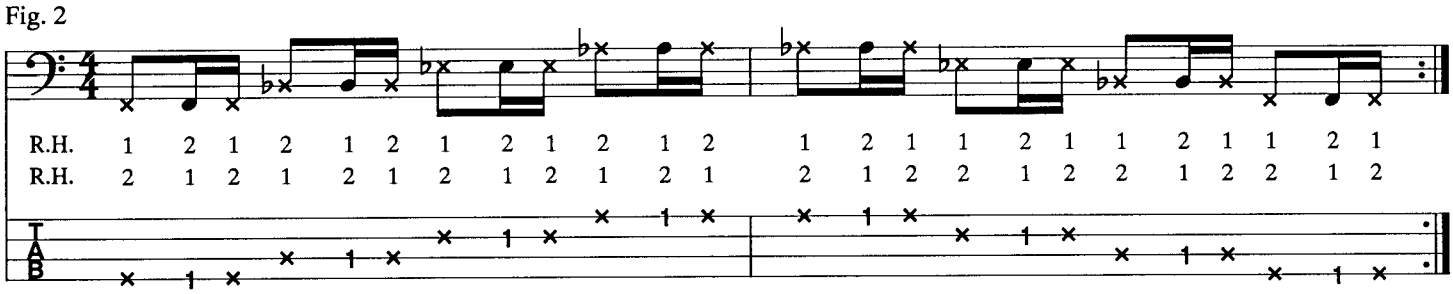


Fig. 2



Exercise 29

Fig. 1

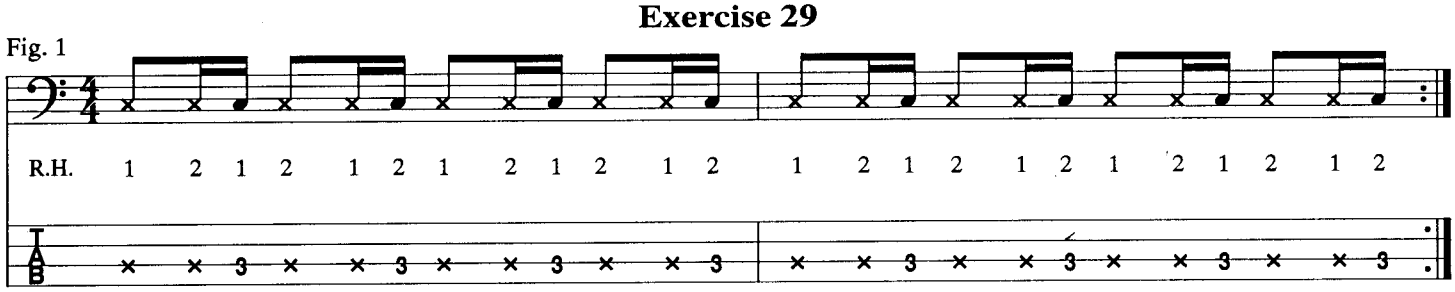
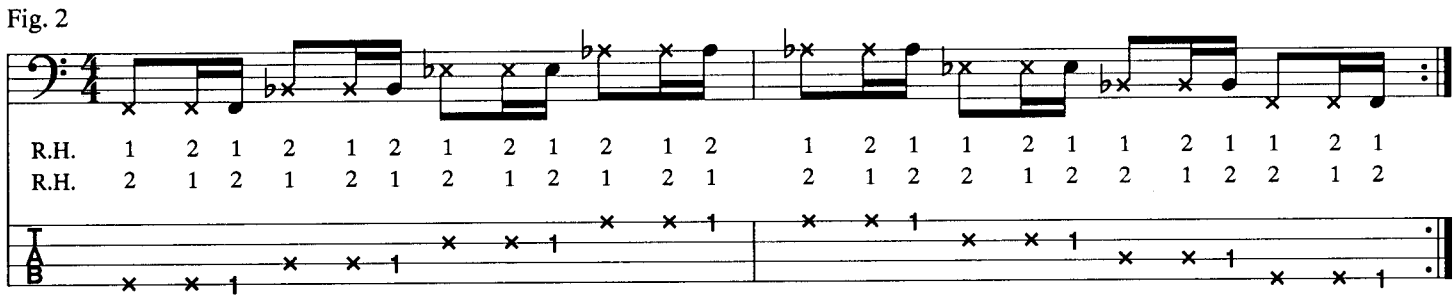


Fig. 2



Exercise 30

Fig. 1

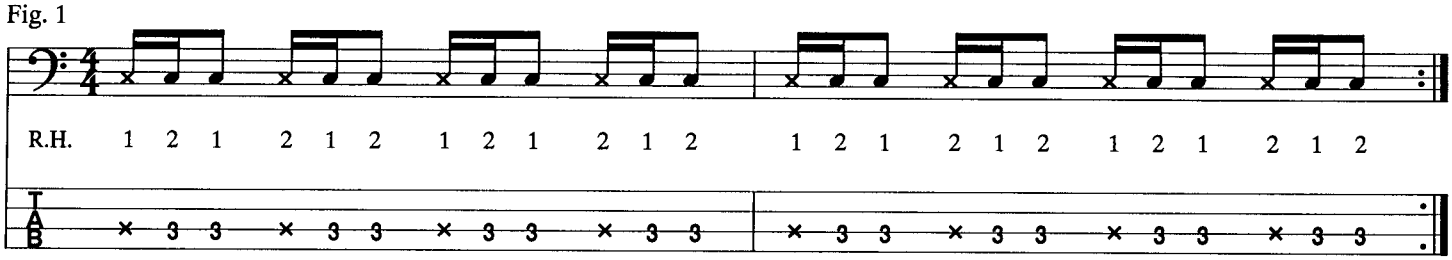
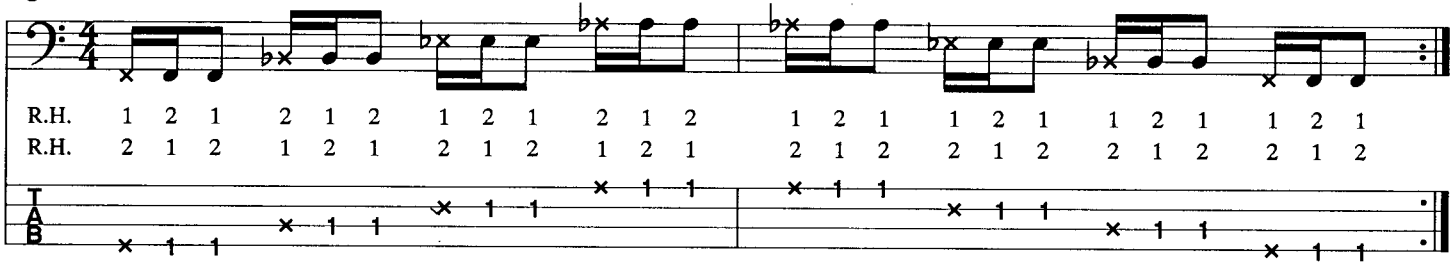


Fig. 2



Exercise 31

Fig. 1

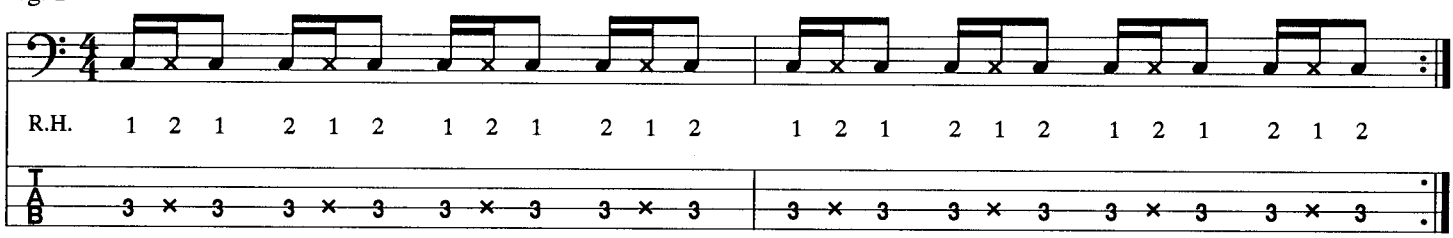
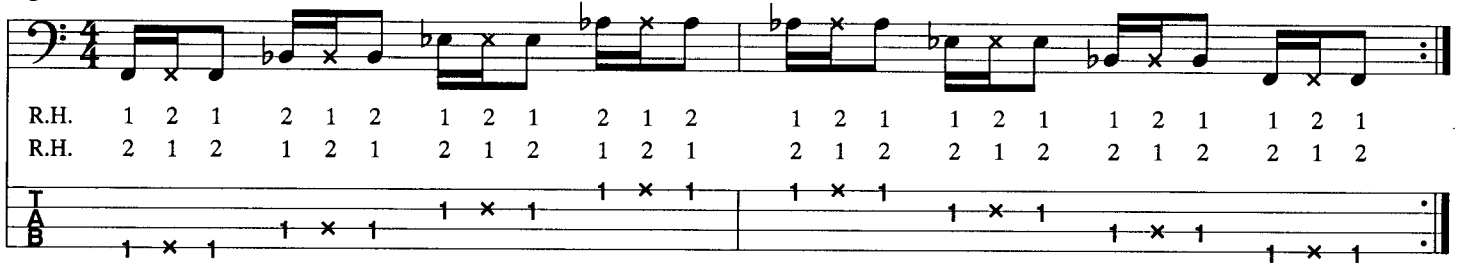


Fig. 2



Exercise 32

Fig. 1

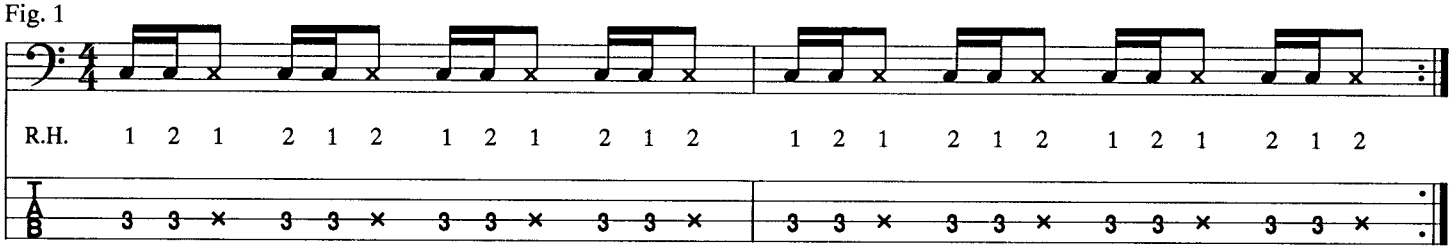
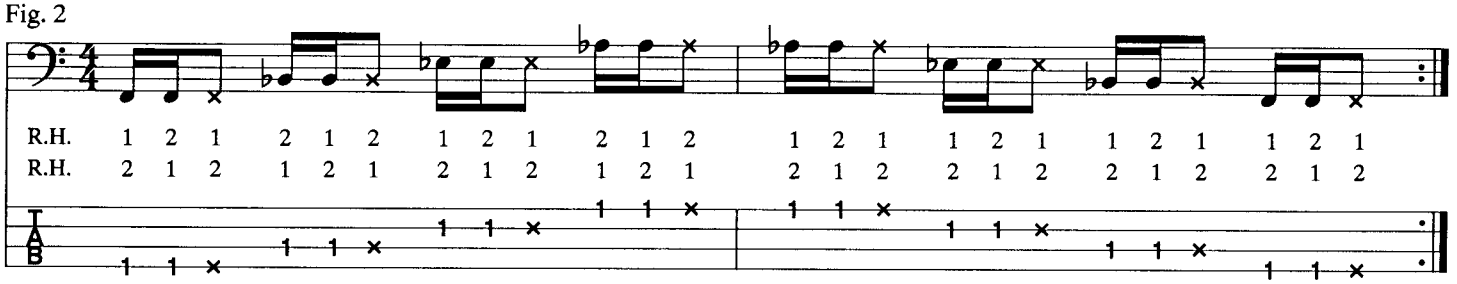


Fig. 2



Exercise 33

Fig. 1

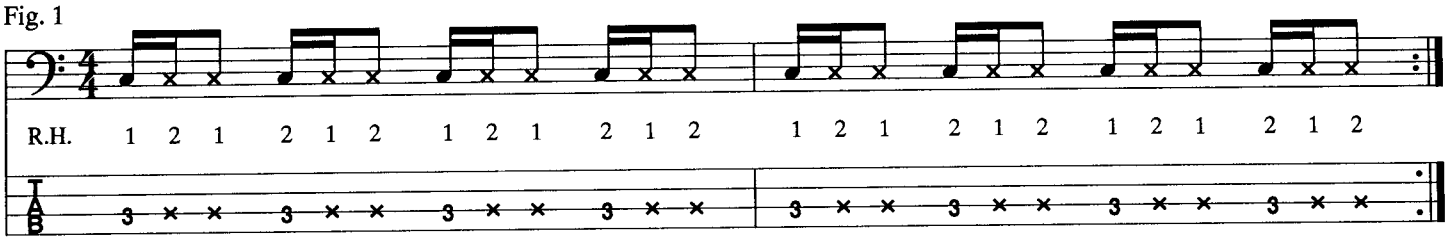
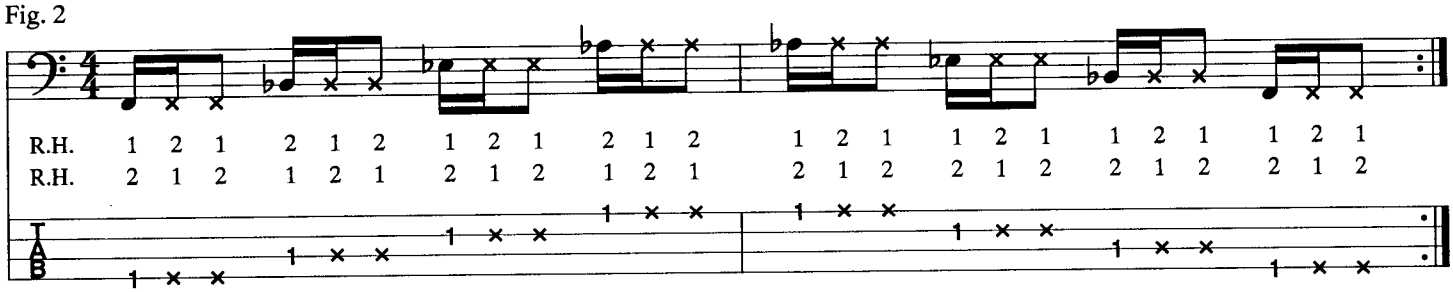


Fig. 2



Exercise 34

Fig. 1

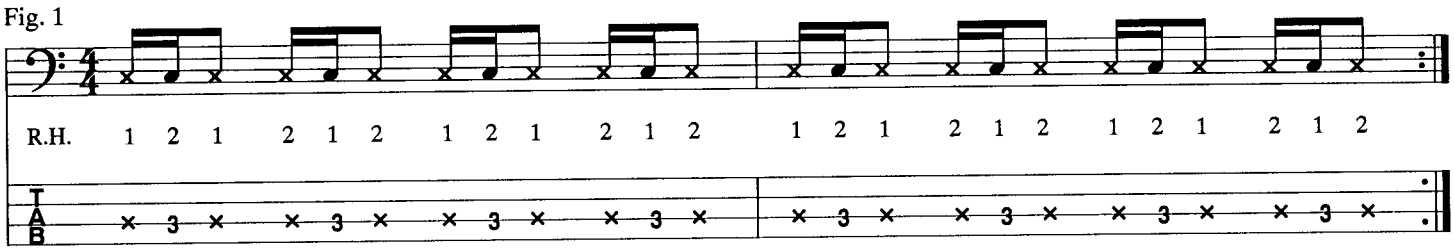
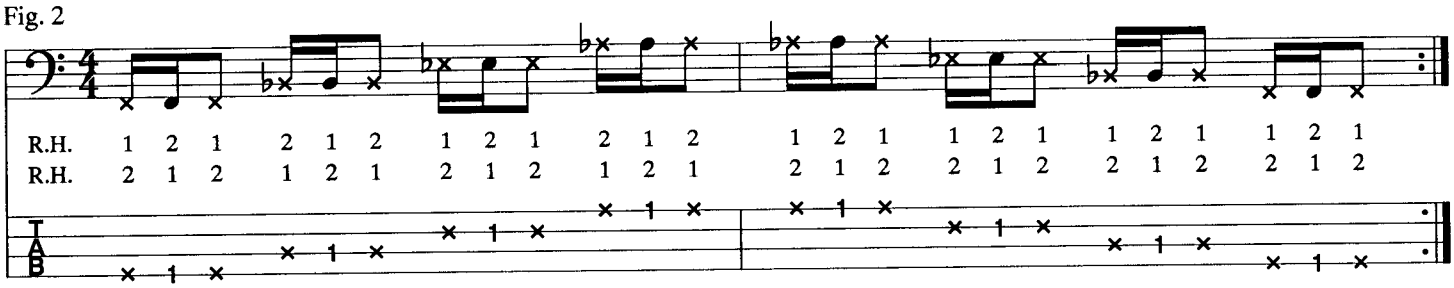


Fig. 2



Exercise 35

Fig. 1

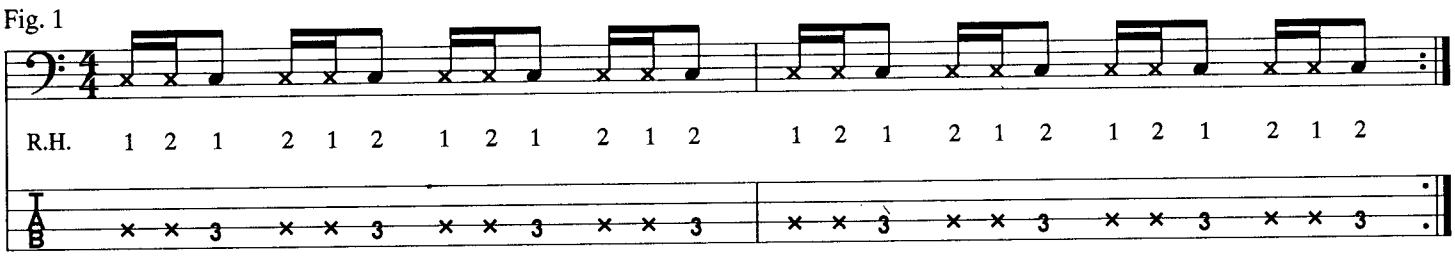
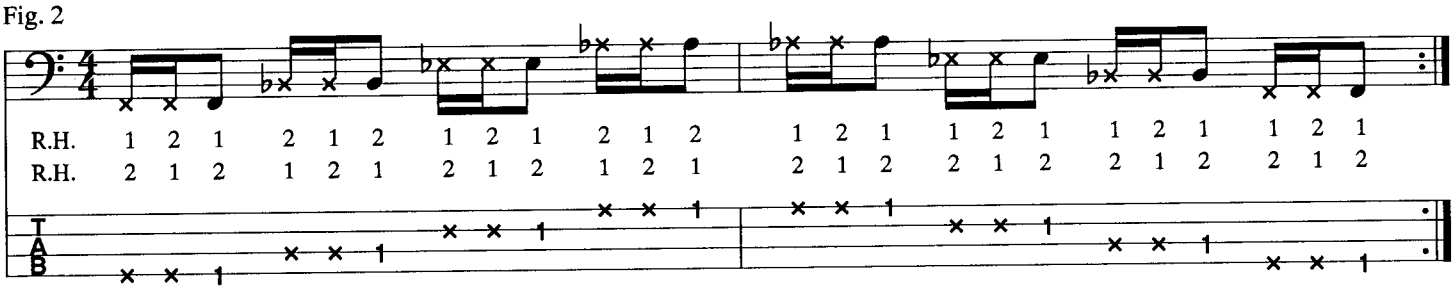


Fig. 2



Exercise 36

Fig. 1

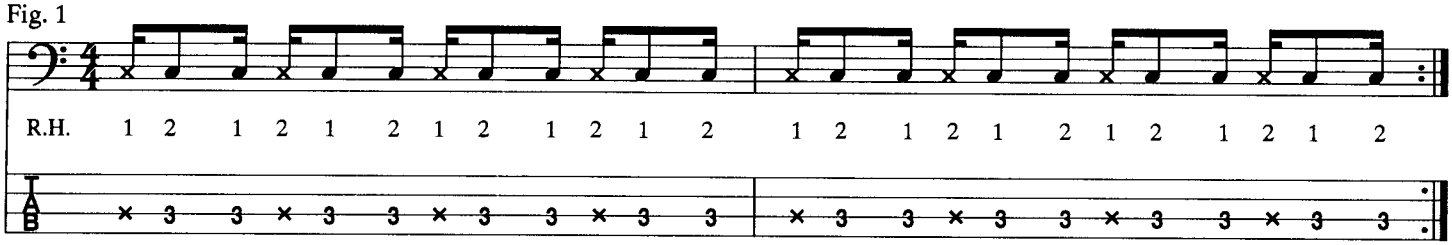
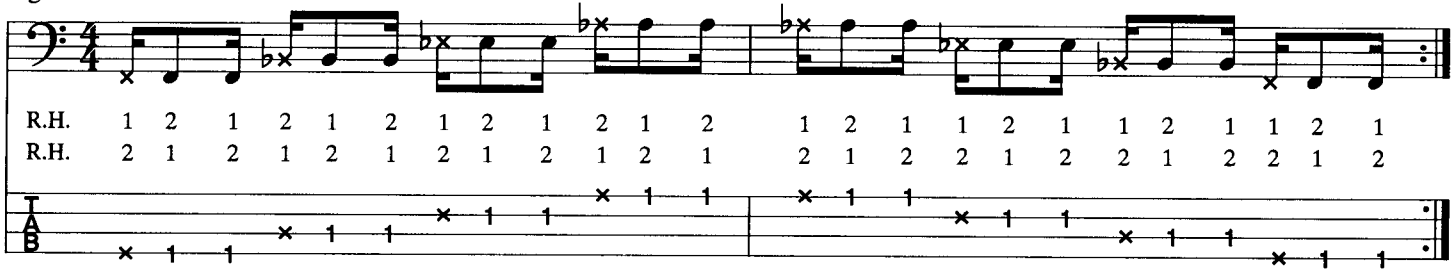


Fig. 2



Exercise 37

Fig. 1

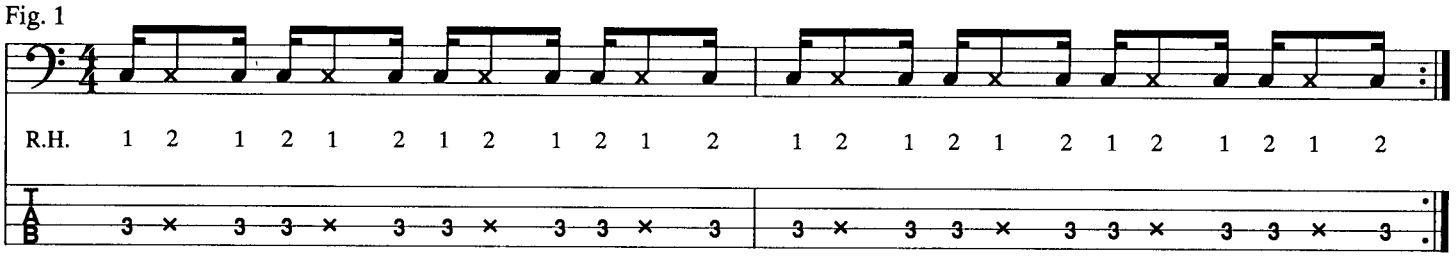
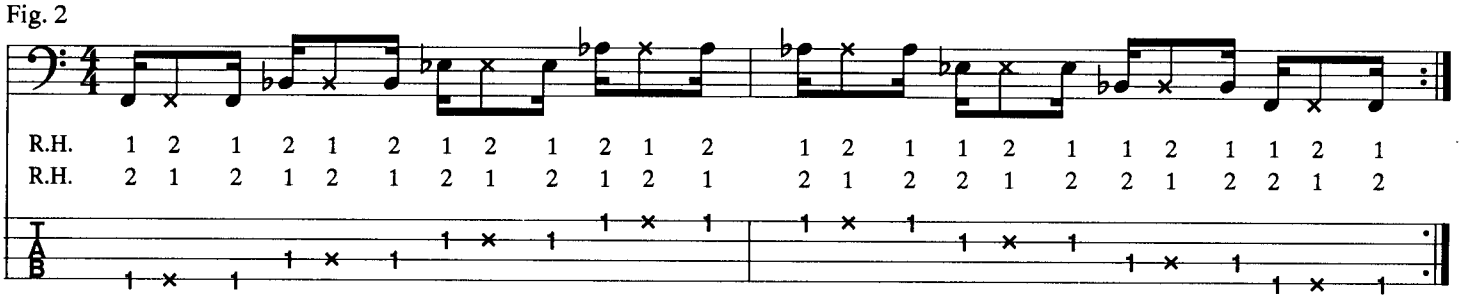


Fig. 2



Exercise 38

Fig. 1

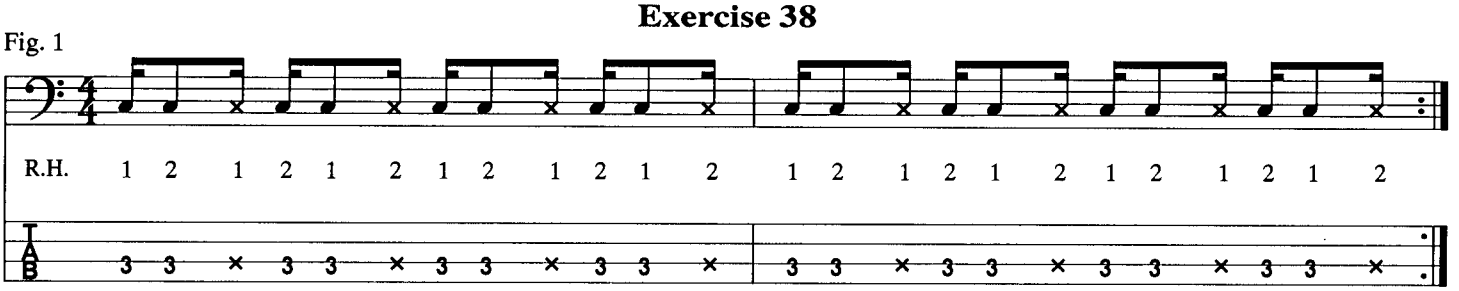
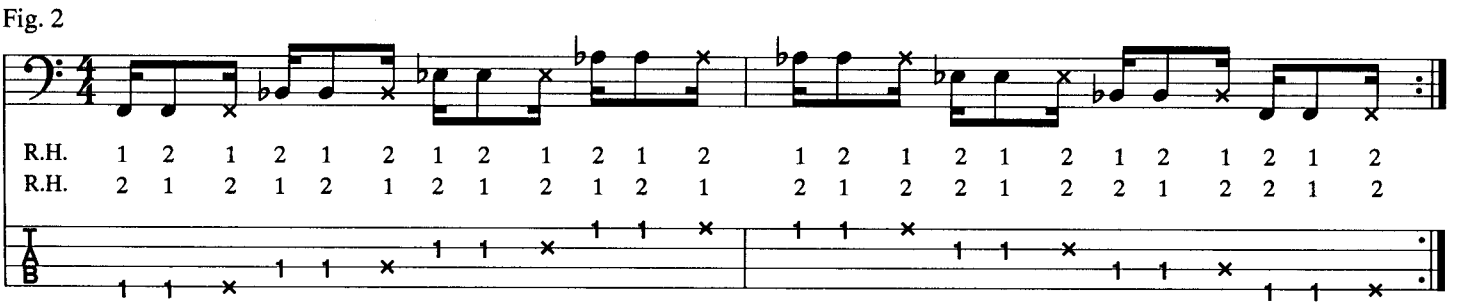


Fig. 2



Exercise 39

Fig. 1

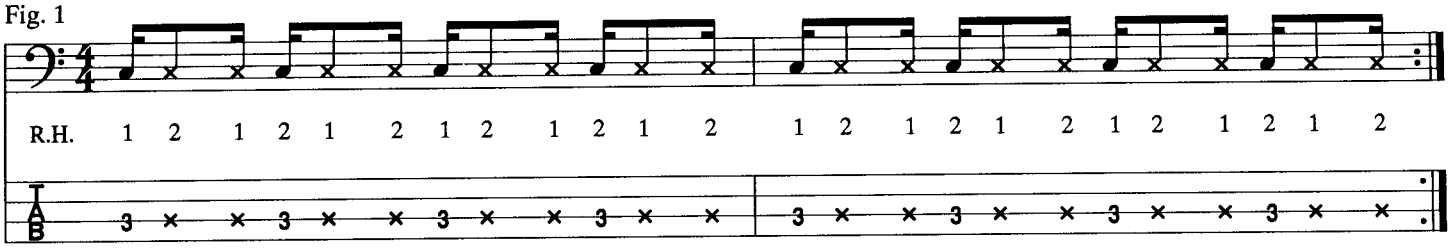
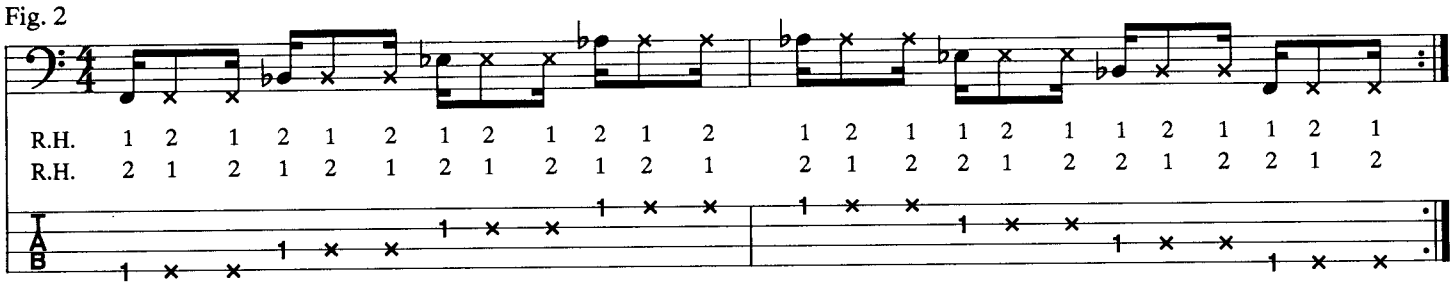


Fig. 2



Exercise 40

Fig. 1

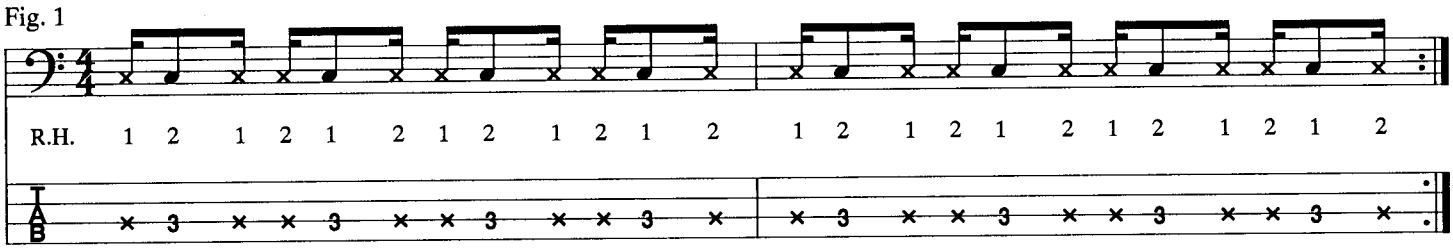
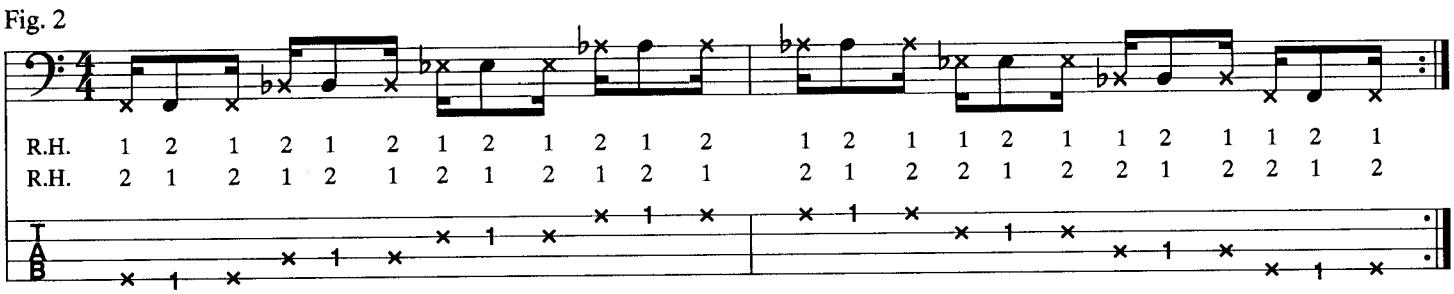


Fig. 2



Exercise 41

Fig. 1

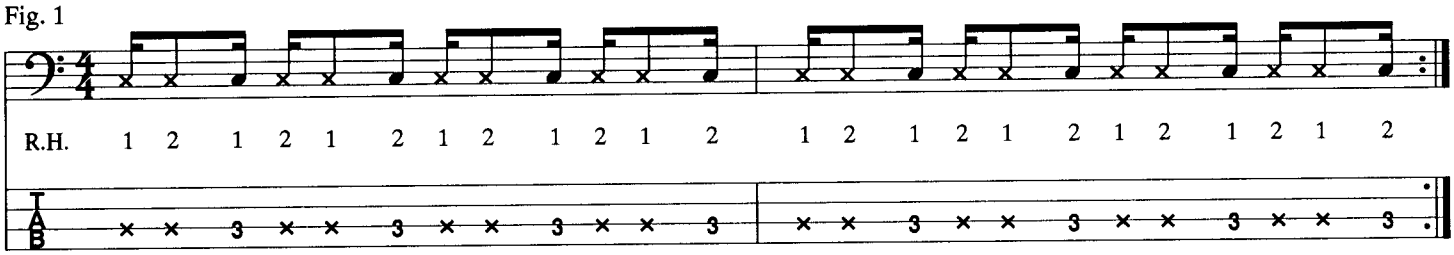
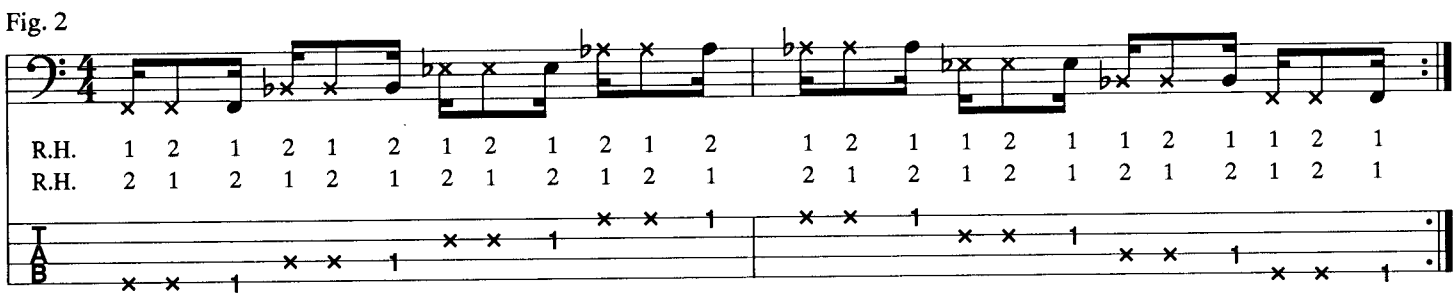


Fig. 2



Exercise 42

Fig. 1 (16)

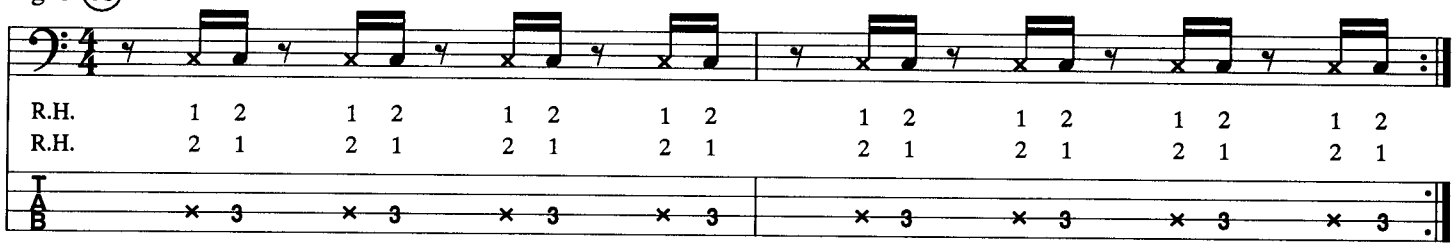
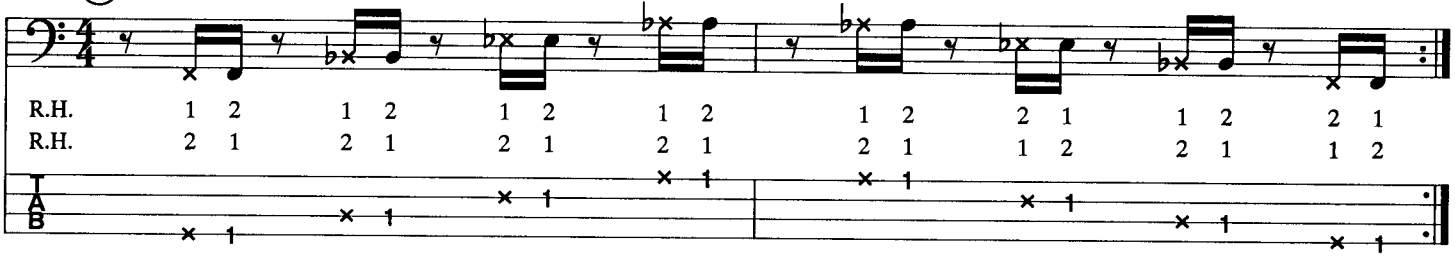


Fig. 2 (17)



Exercise 43

Fig. 1

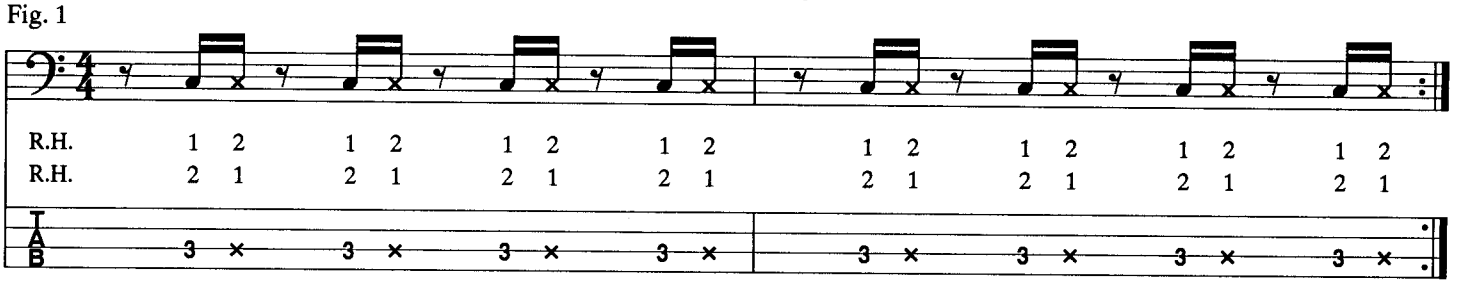
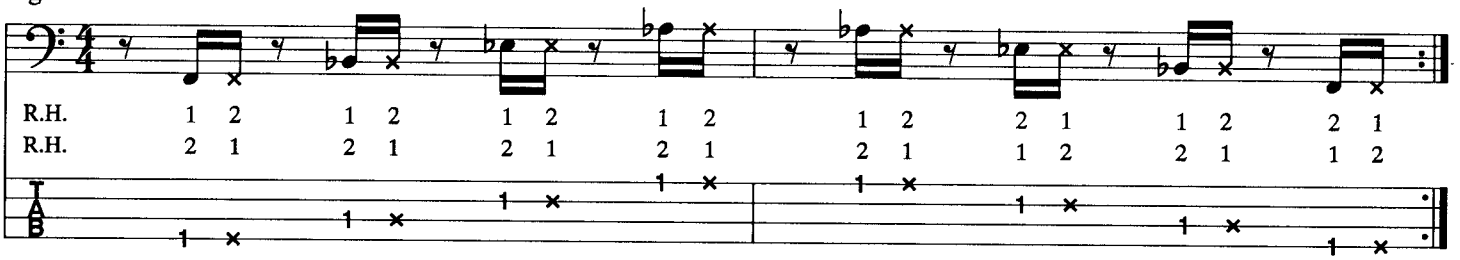


Fig. 2



Exercise 44

Fig. 1

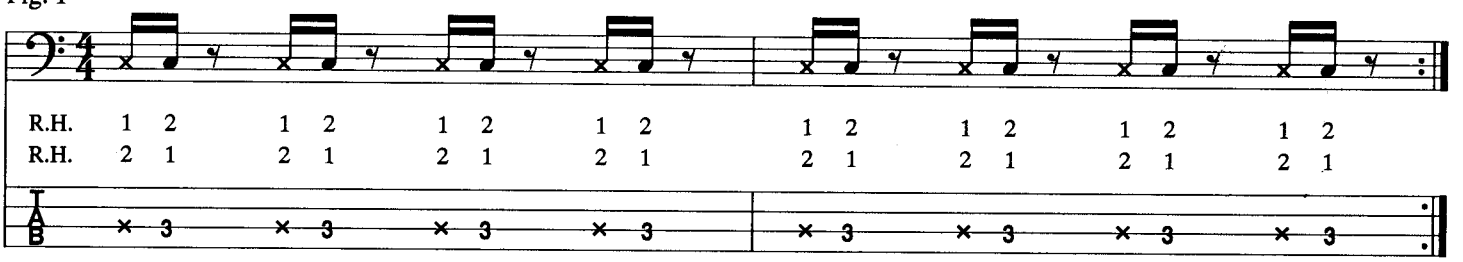
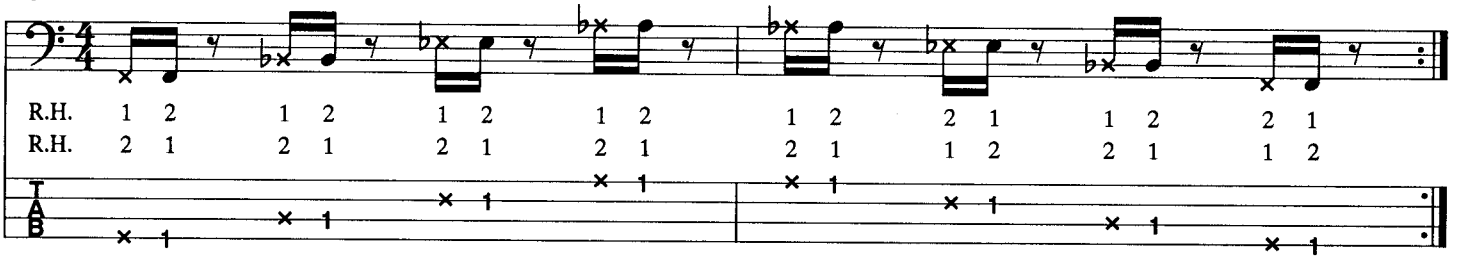


Fig. 2



Exercise 45

Fig. 1

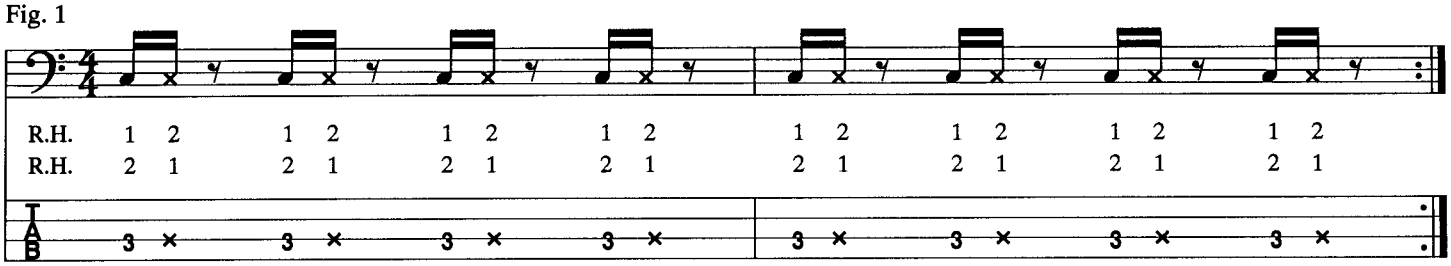
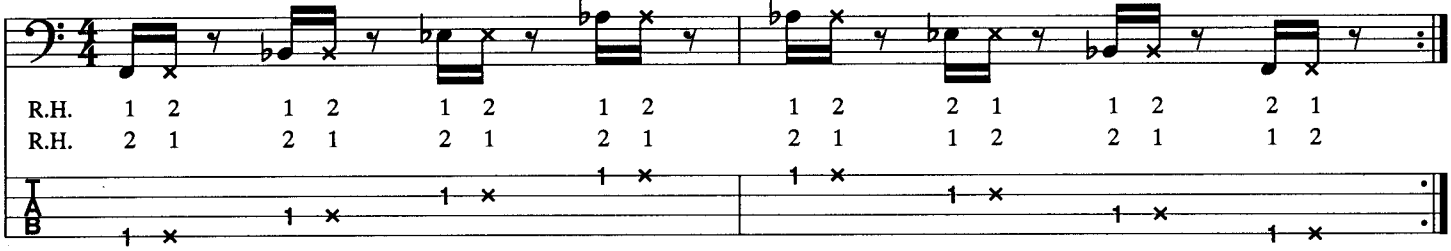


Fig. 2



Exercise 46

Fig. 1

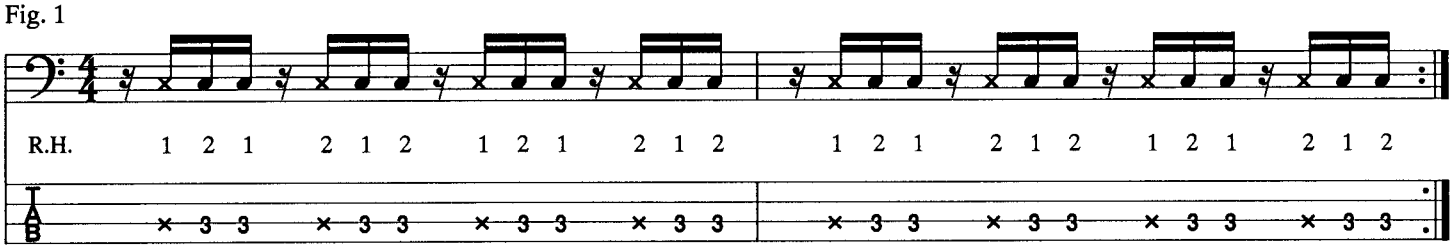
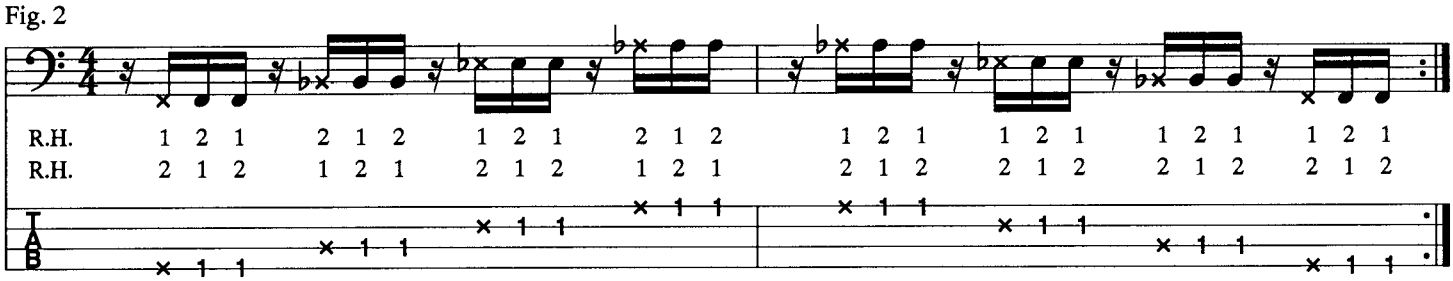


Fig. 2



Exercise 47

Fig. 1

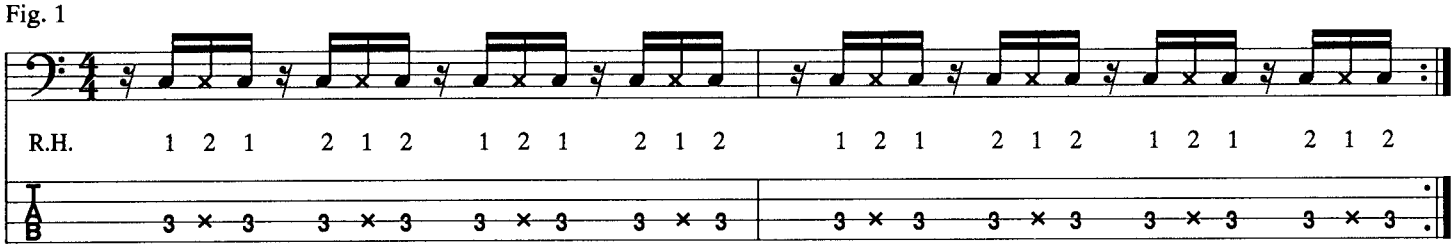
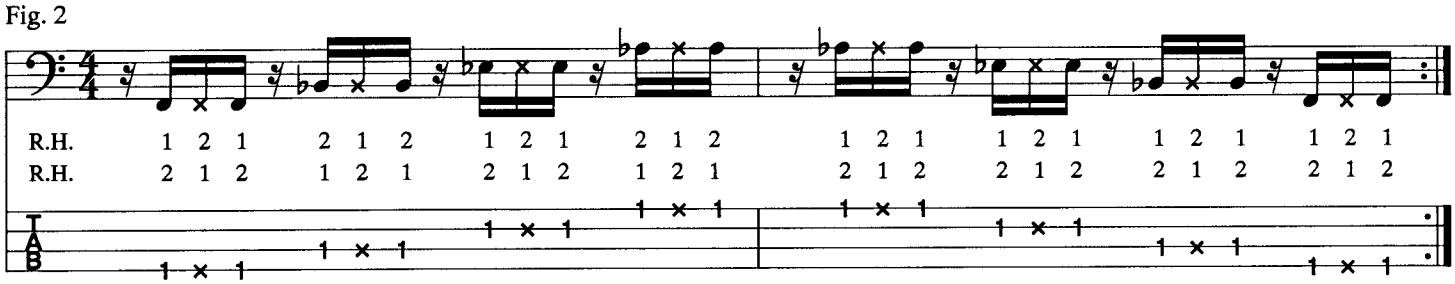


Fig. 2



Exercise 48

Fig. 1

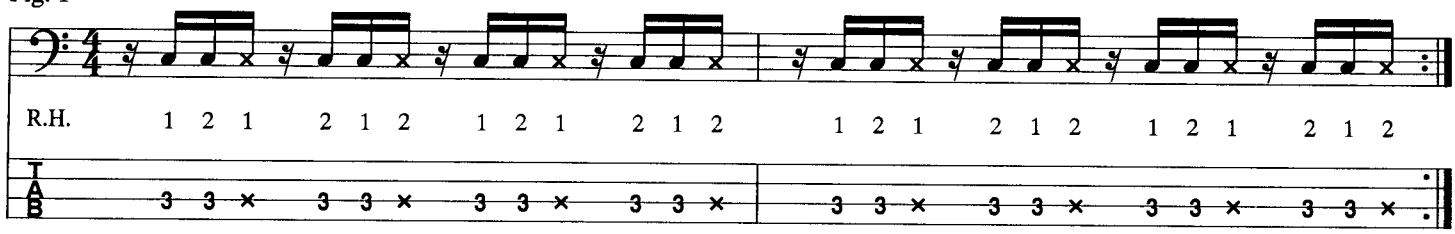
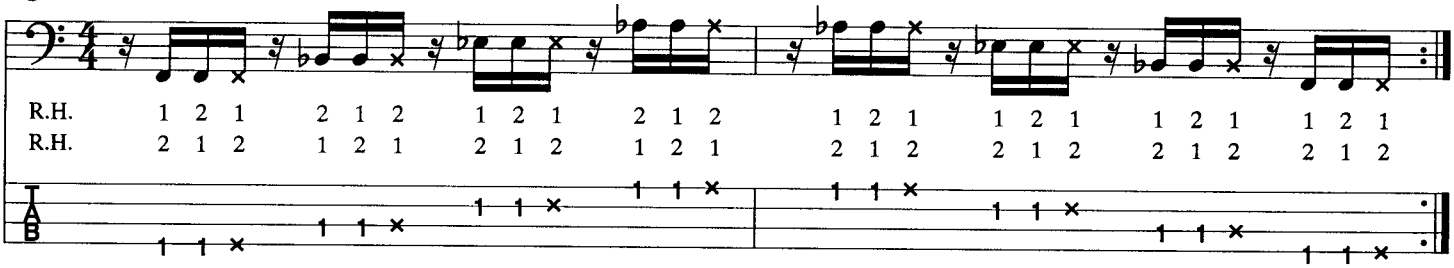


Fig. 2



Exercise 49

Fig. 1

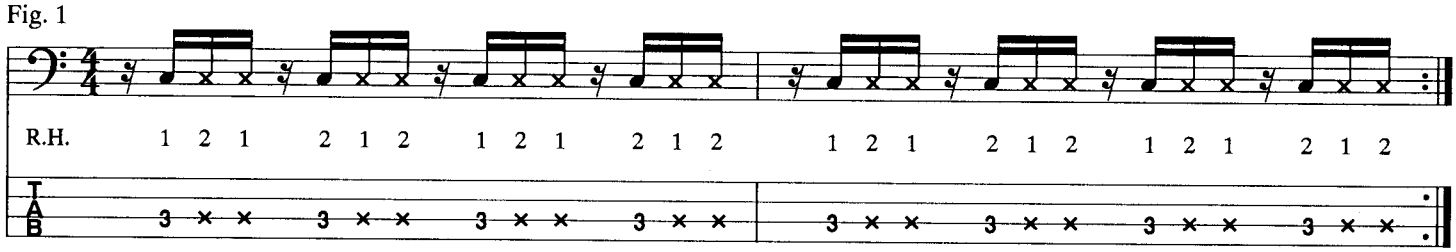
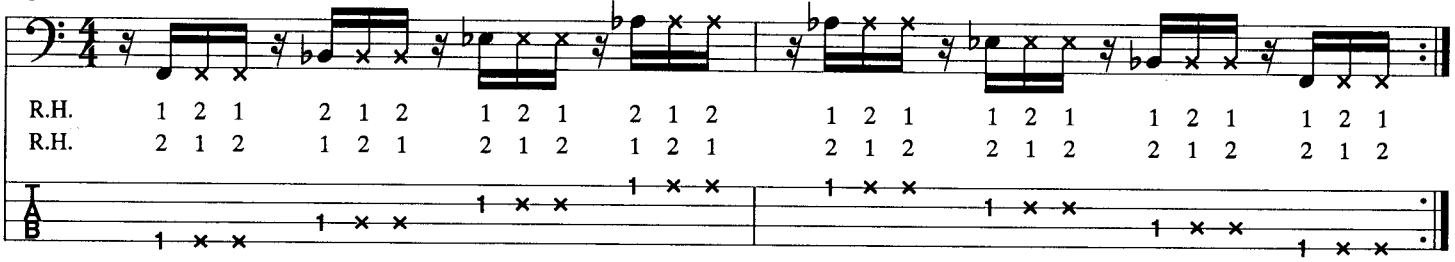


Fig. 2



Exercise 50

Fig. 1

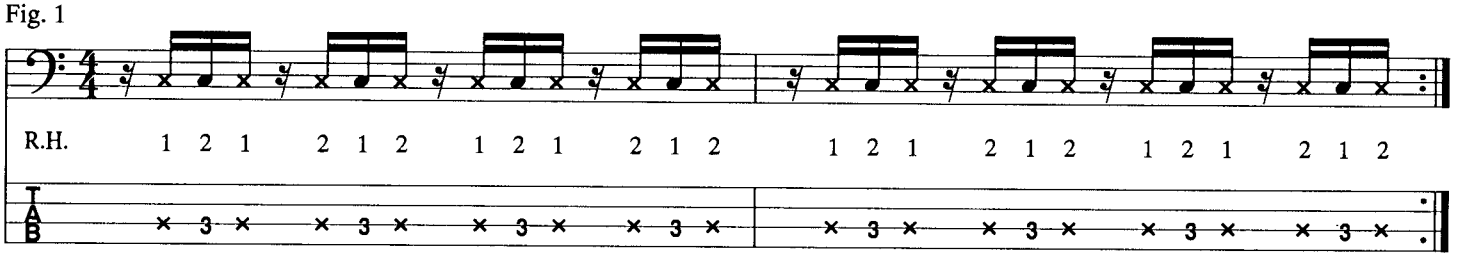
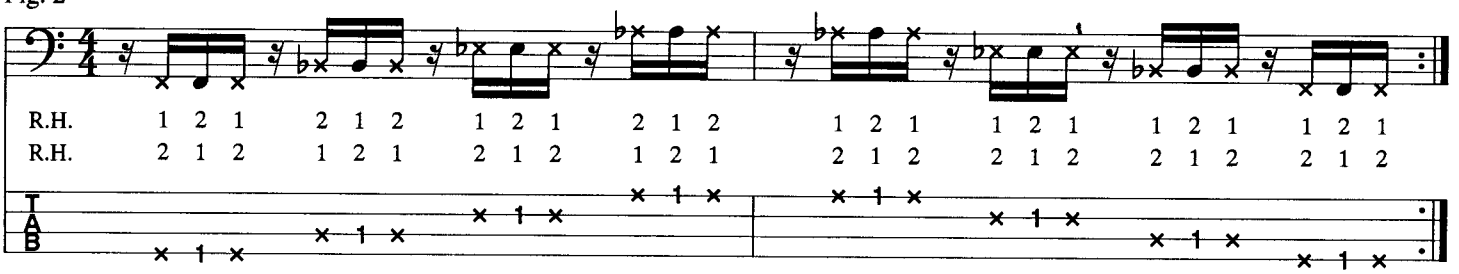


Fig. 2



Exercise 51

Fig. 1

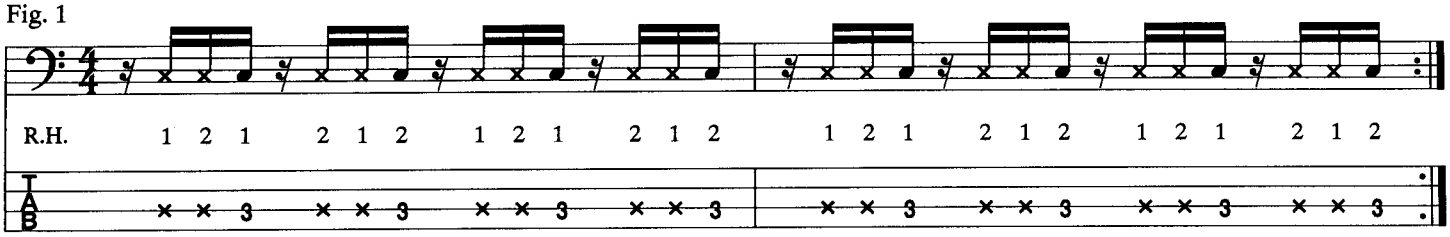
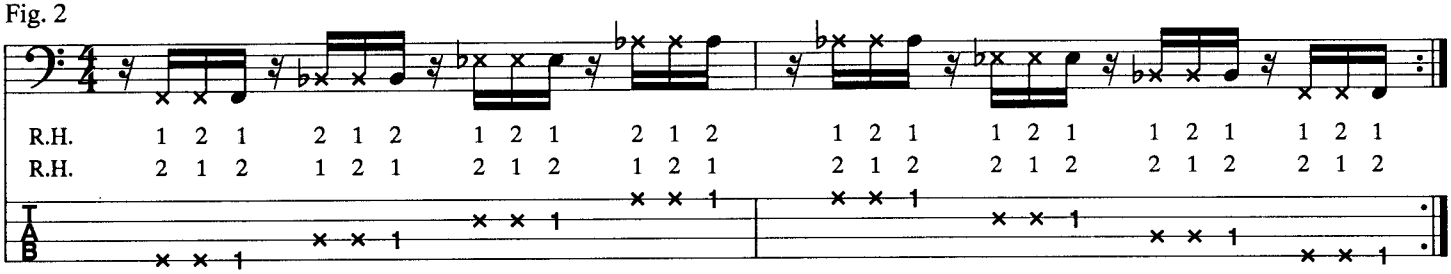


Fig. 2



Exercise 52

Fig. 1

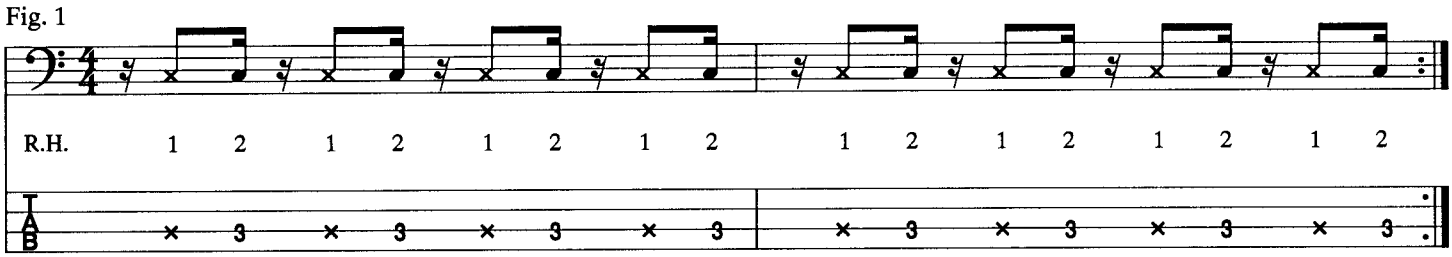
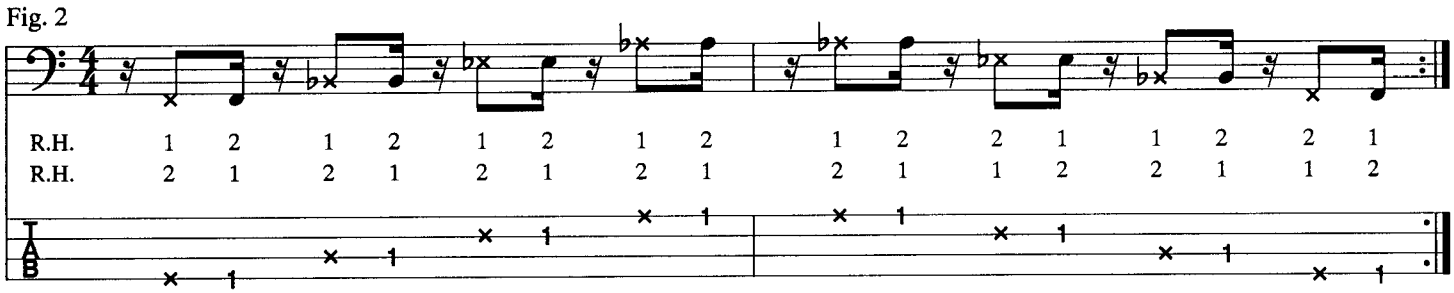


Fig. 2



Exercise 53

Fig. 1

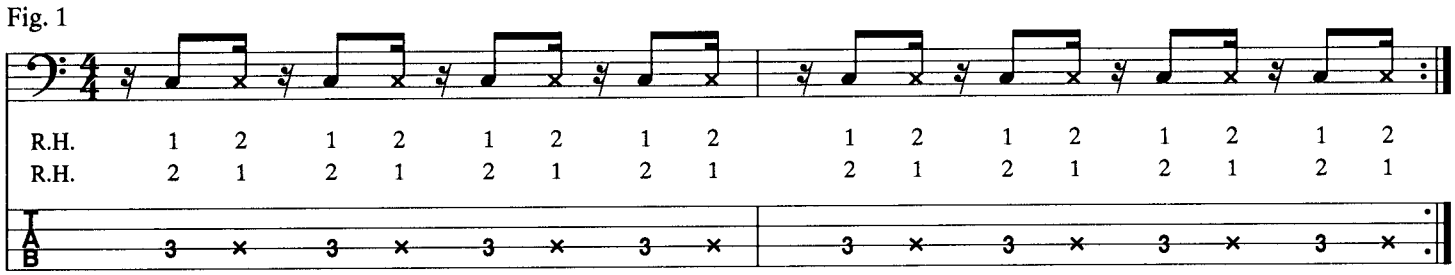
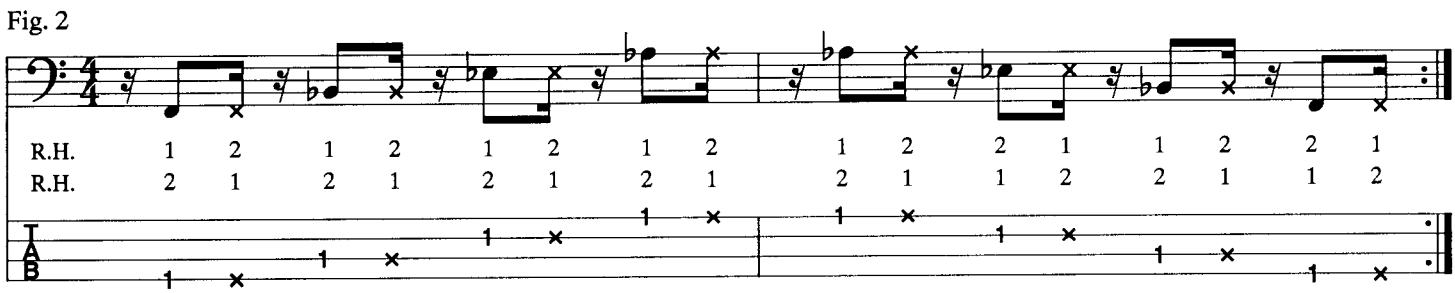


Fig. 2



Exercise 54

Fig. 1 (18)

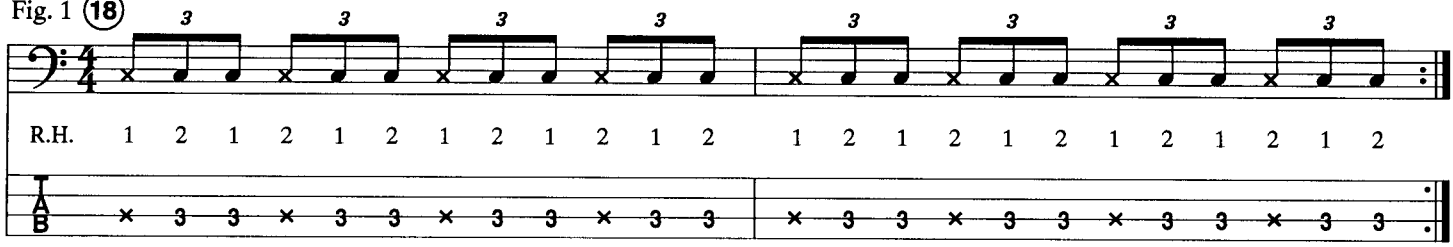
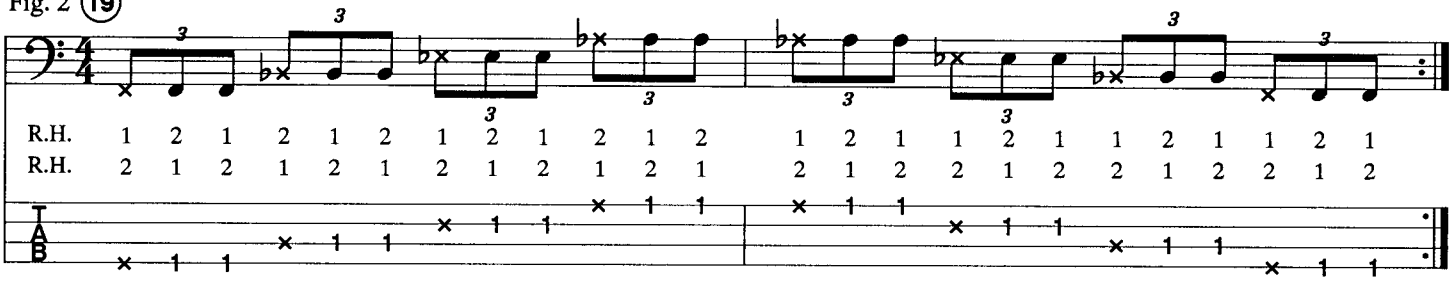


Fig. 2 (19)



Exercise 55

Fig. 1

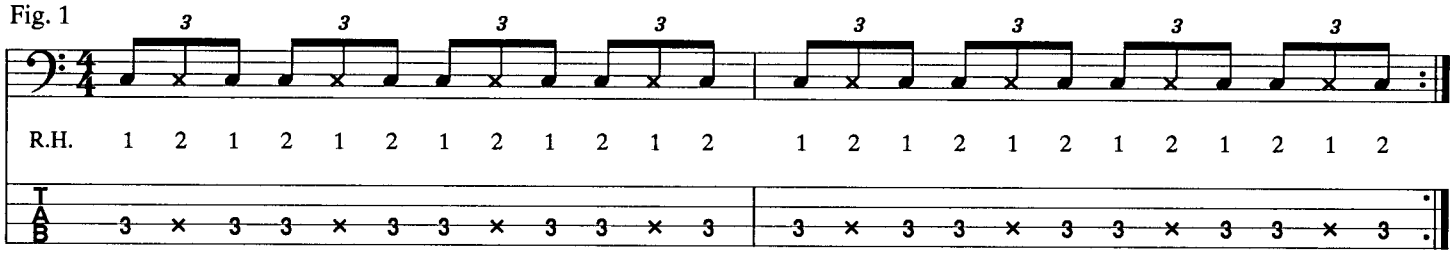
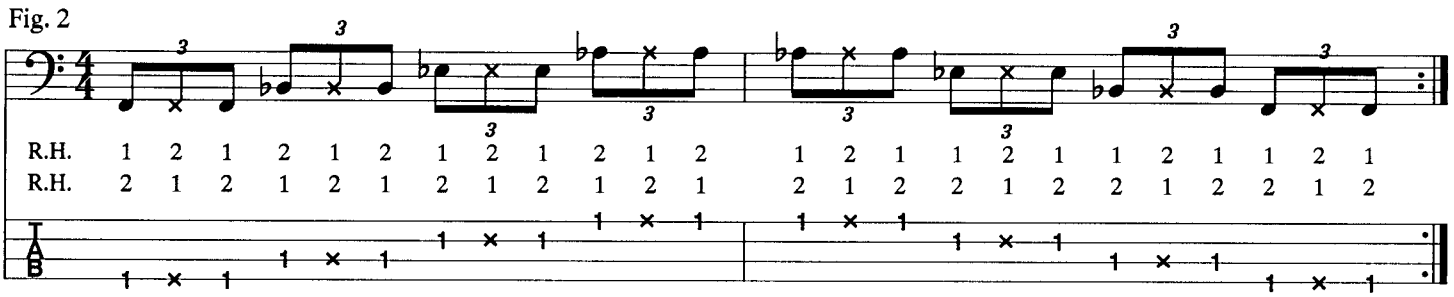


Fig. 2



Exercise 56

Fig. 1

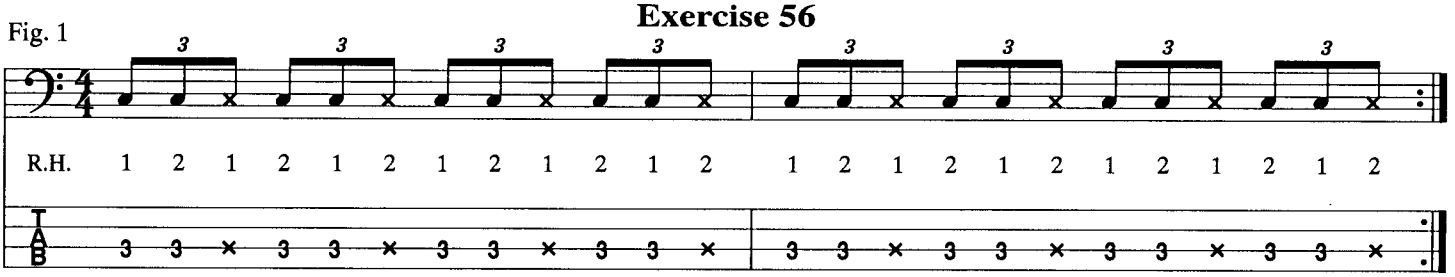
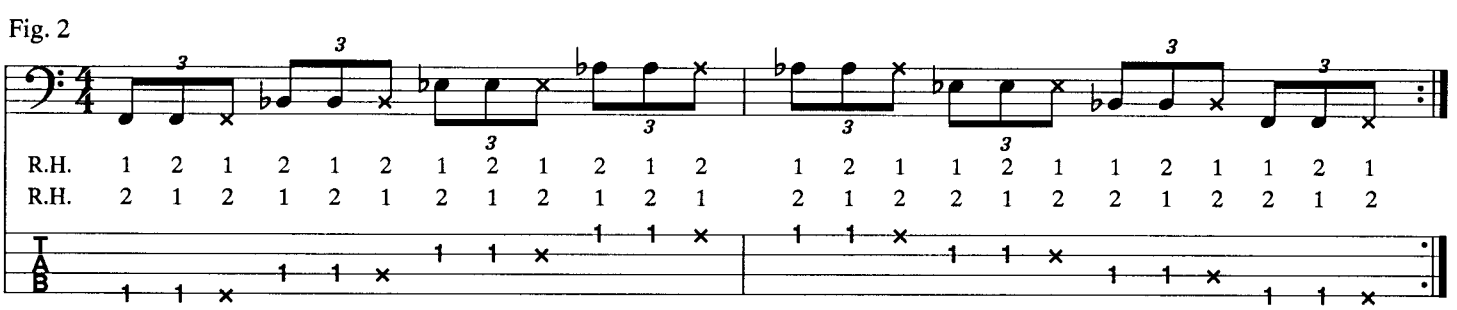


Fig. 2



Exercise 57

Fig. 1

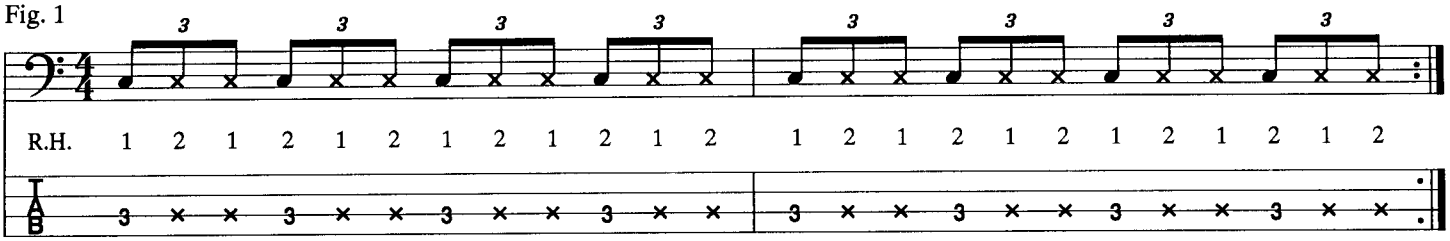
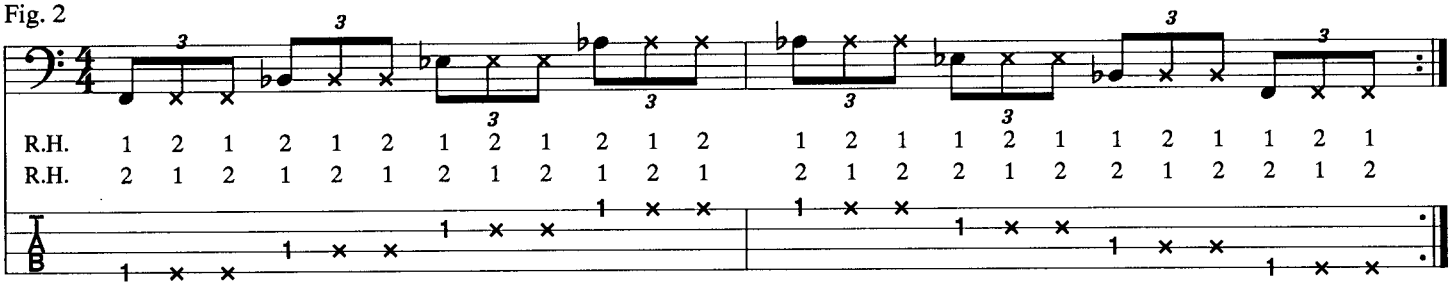


Fig. 2



Exercise 58

Fig. 1

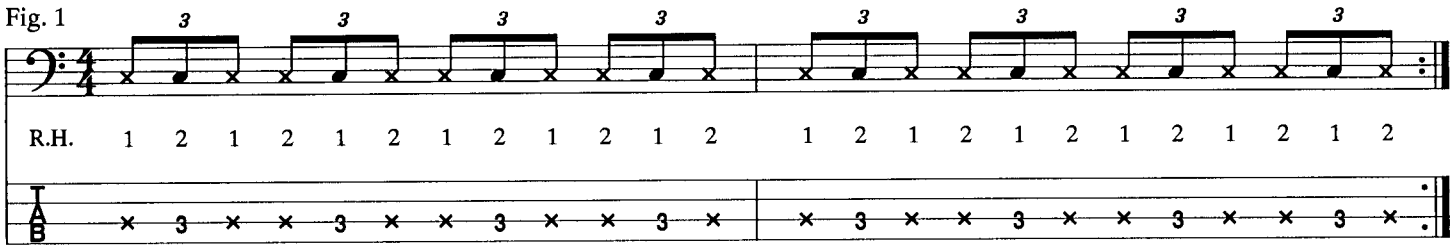
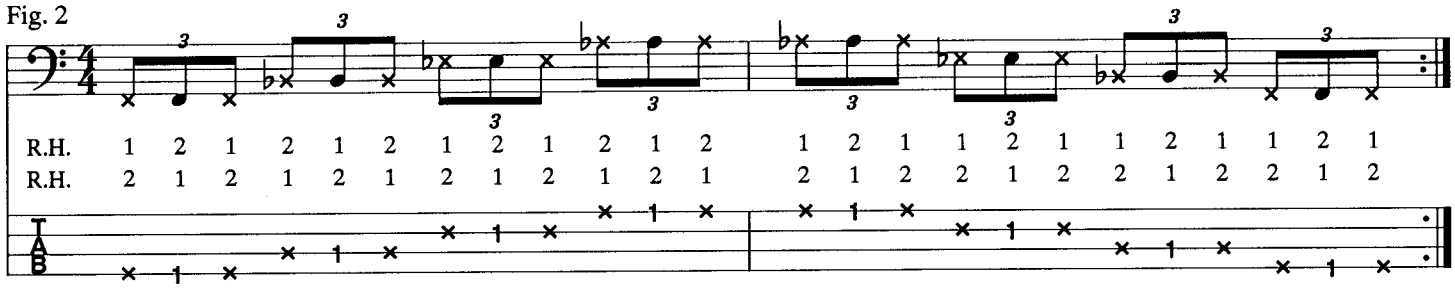


Fig. 2



Exercise 59

Fig. 1

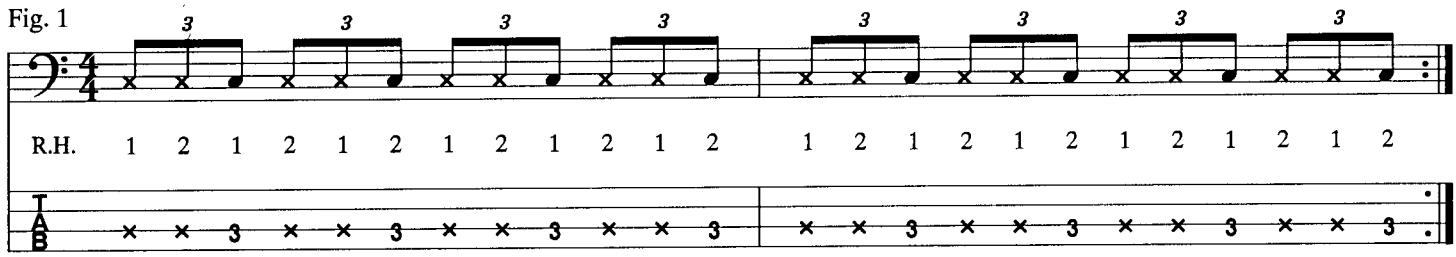
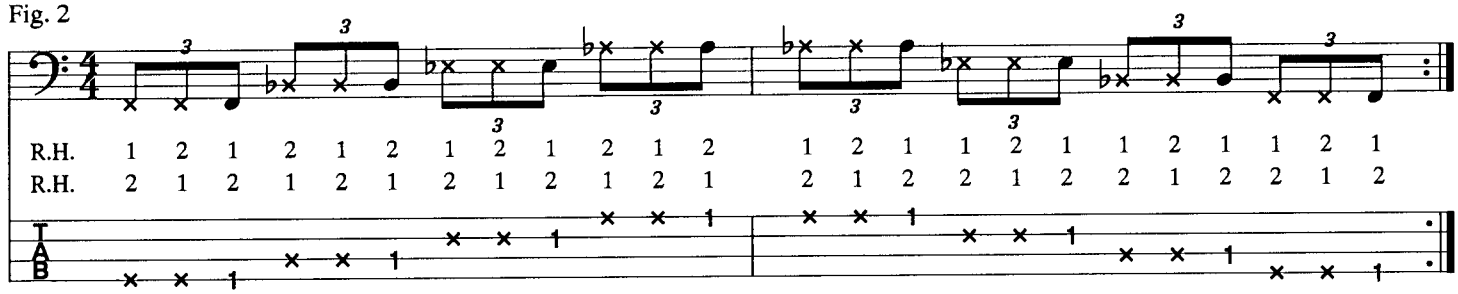


Fig. 2



PART EIGHT *Triplet patterns with rests*

Exercise 60

Fig. 1 (20)

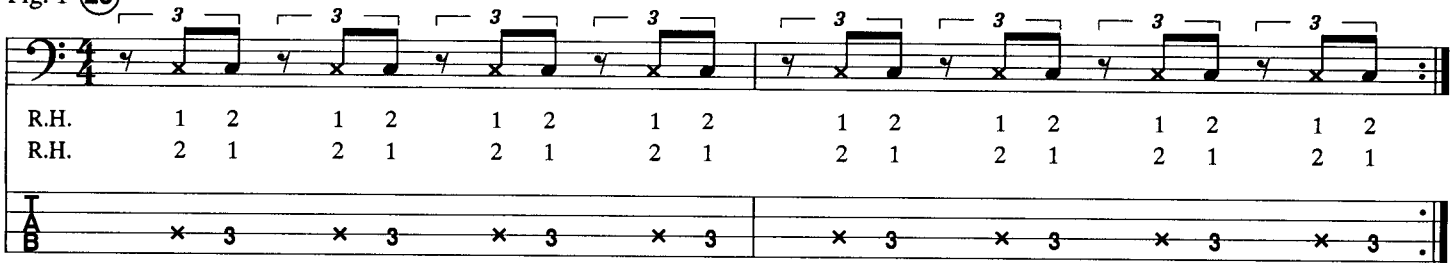
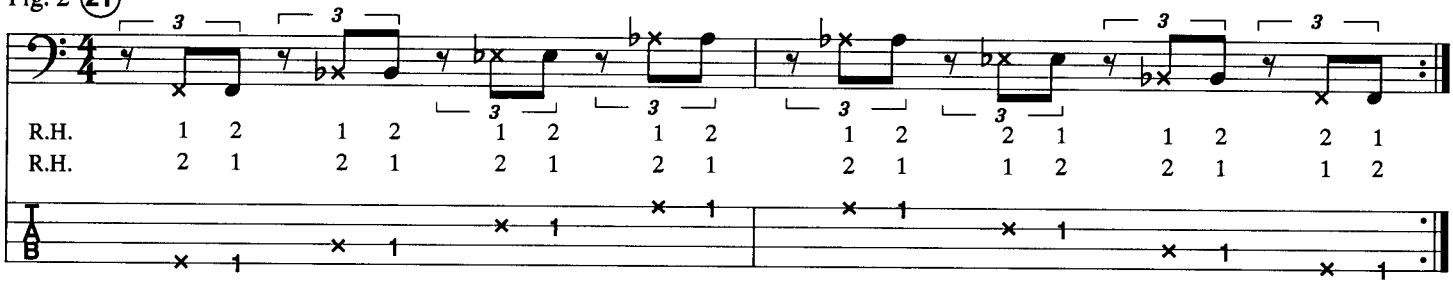


Fig. 2 (21)



Exercise 61

Fig. 1

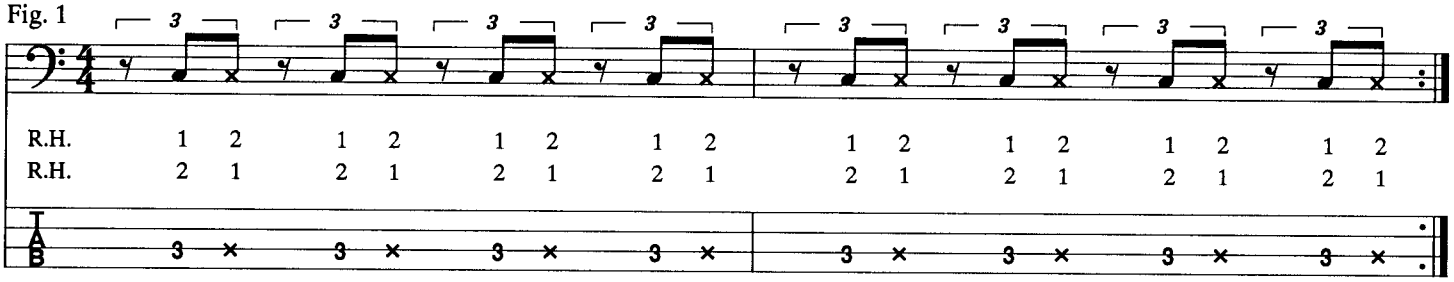
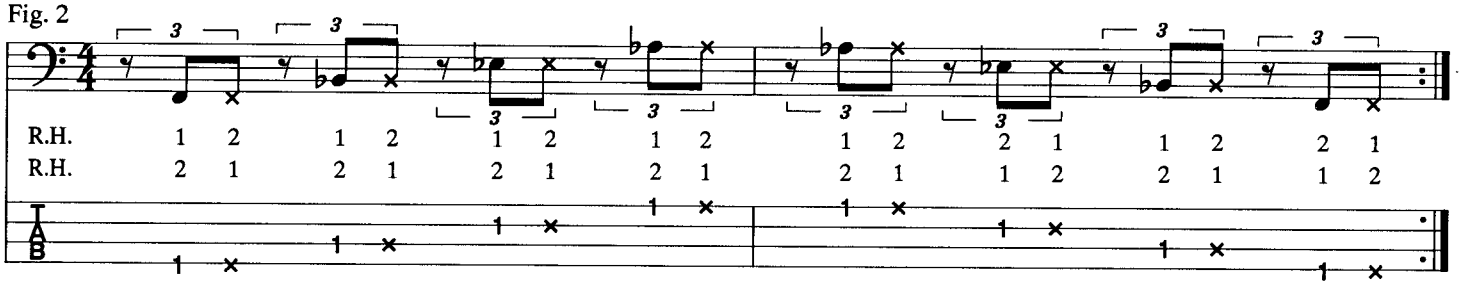


Fig. 2



Exercise 62

Fig. 1

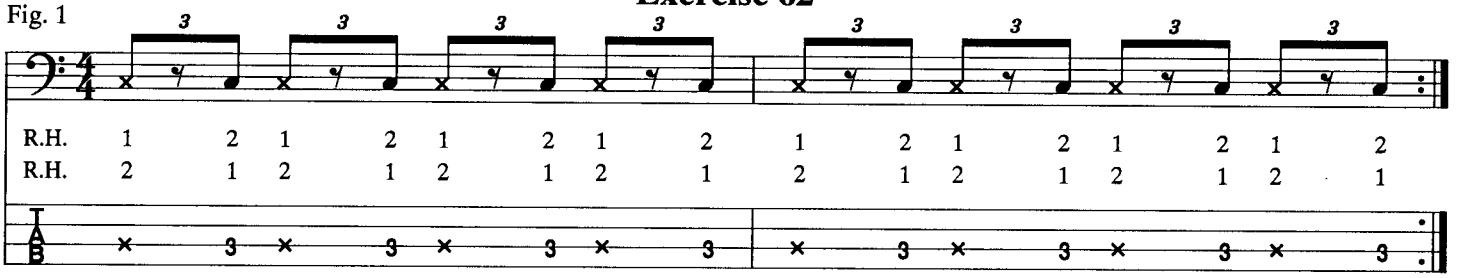
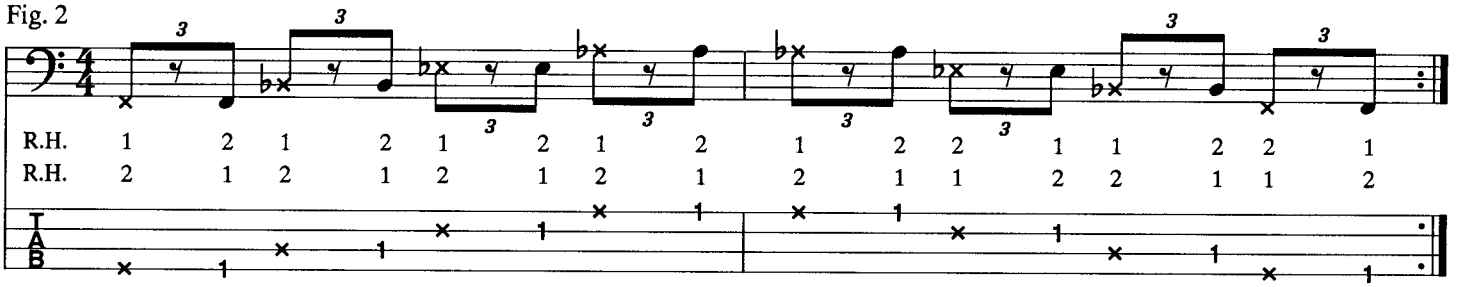


Fig. 2



Exercise 63

Fig. 1

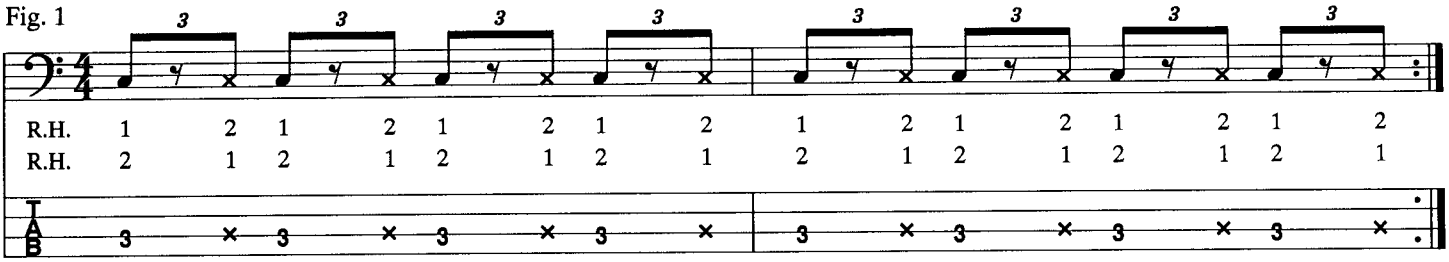
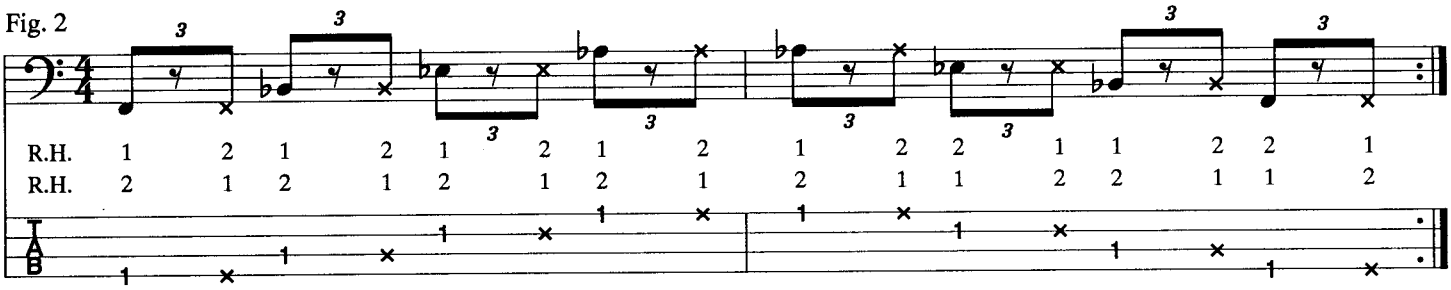


Fig. 2



Exercise 64

Fig. 1

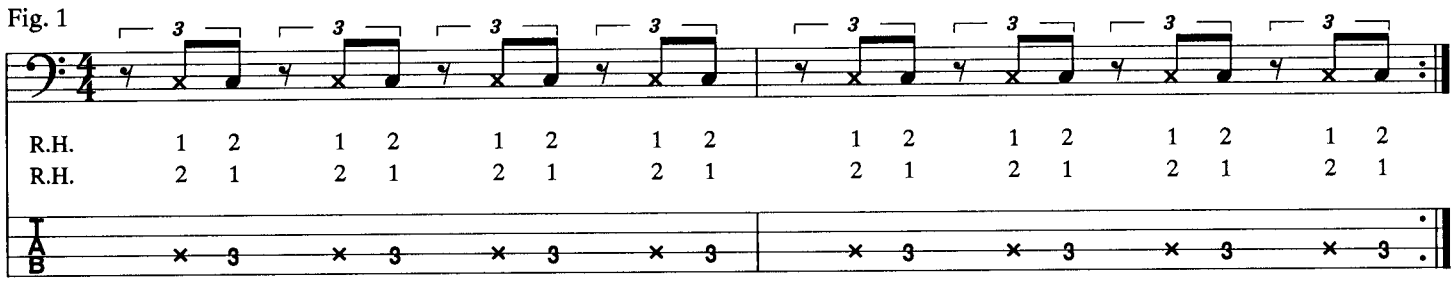
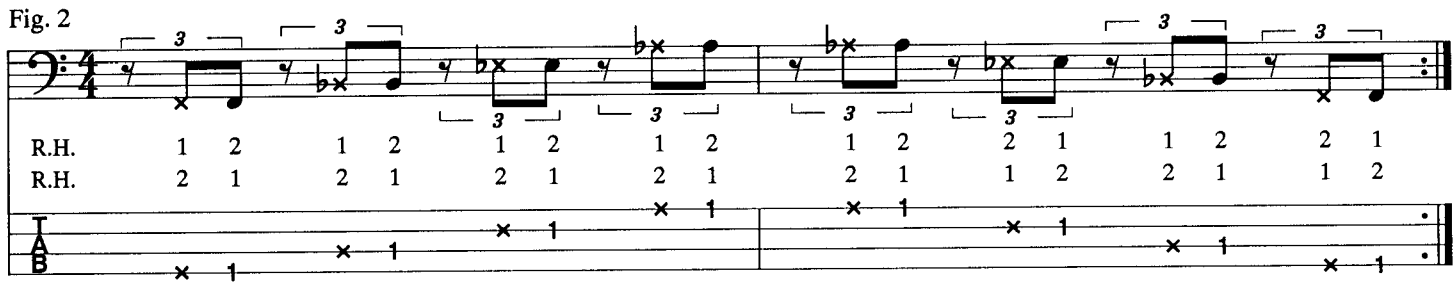


Fig. 2



Exercise 65

Fig. 1

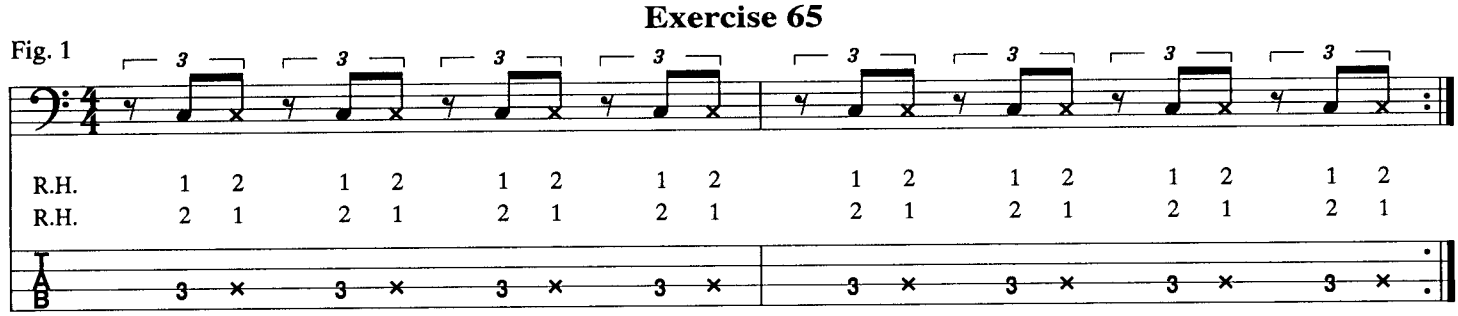
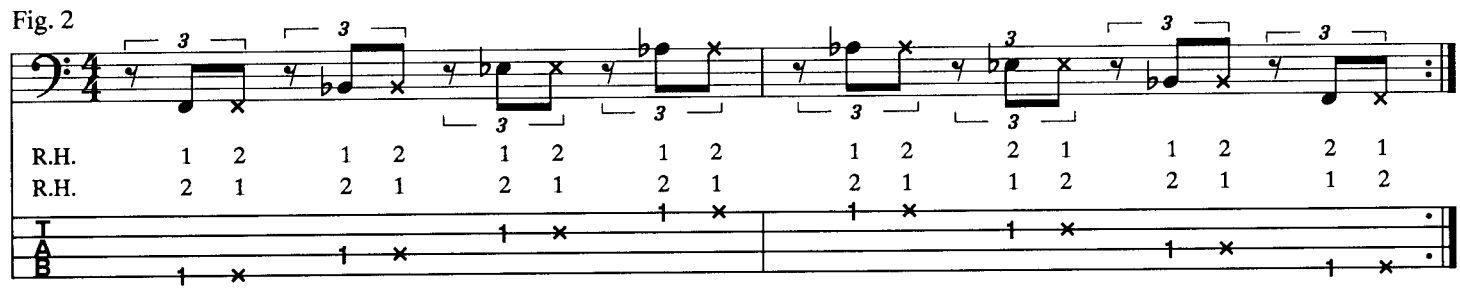


Fig. 2



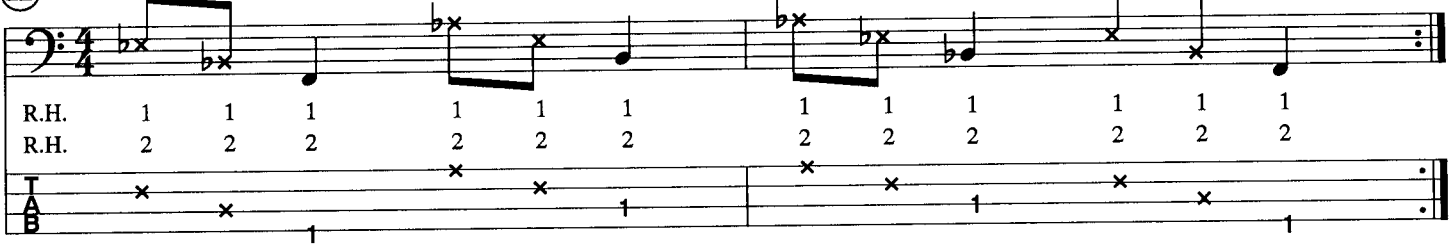
SECTION B

This section covers the string raking technique. String raking occurs when a succession of muted notes is played over more than one string in a descending fashion, usually ending with a regular sustained note.

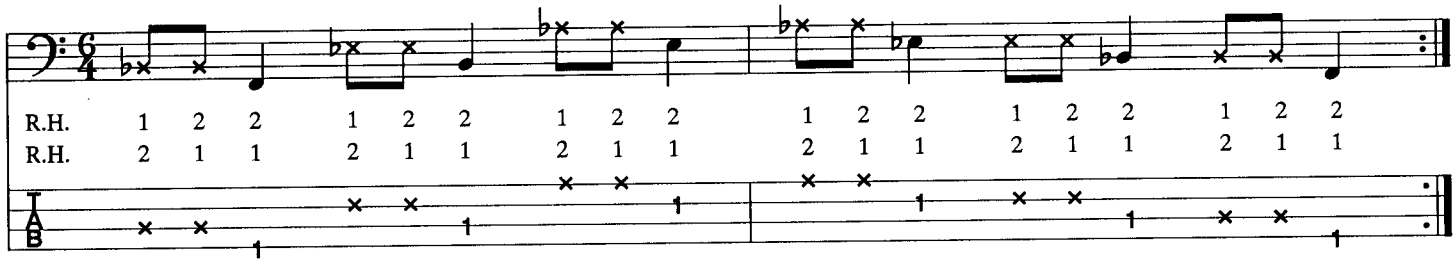
♩ = 50 beats per minute and up throughout this section.

(22)

Exercise 1

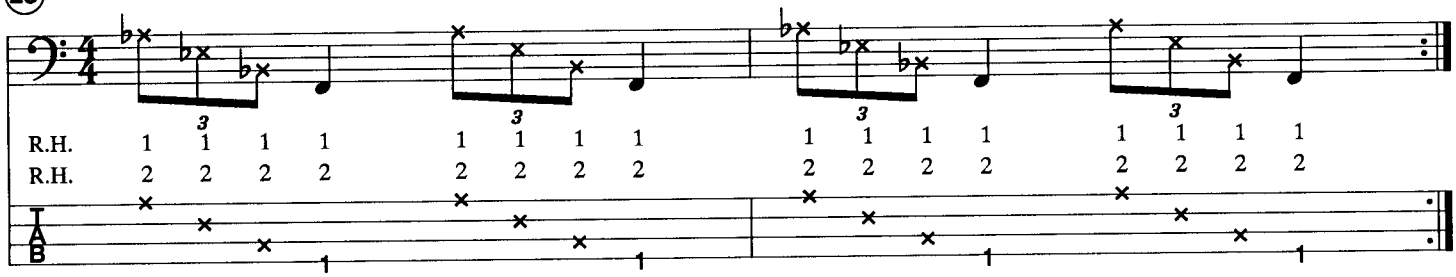


Exercise 2

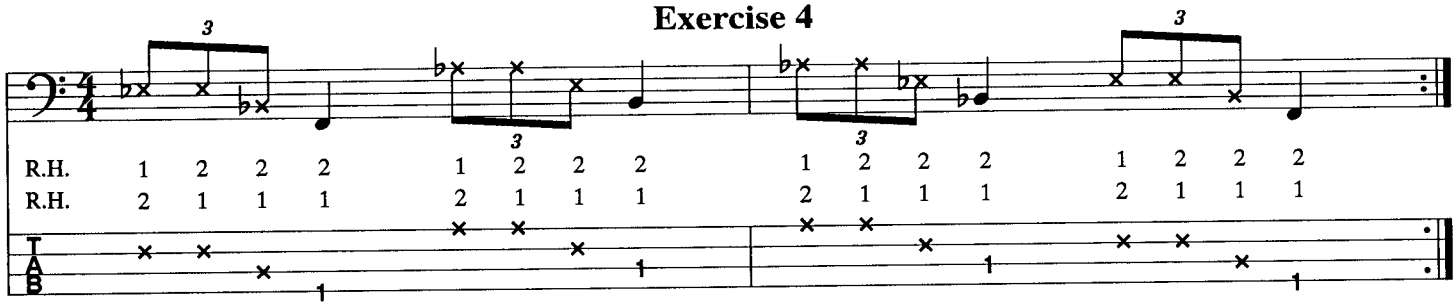


(23)

Exercise 3

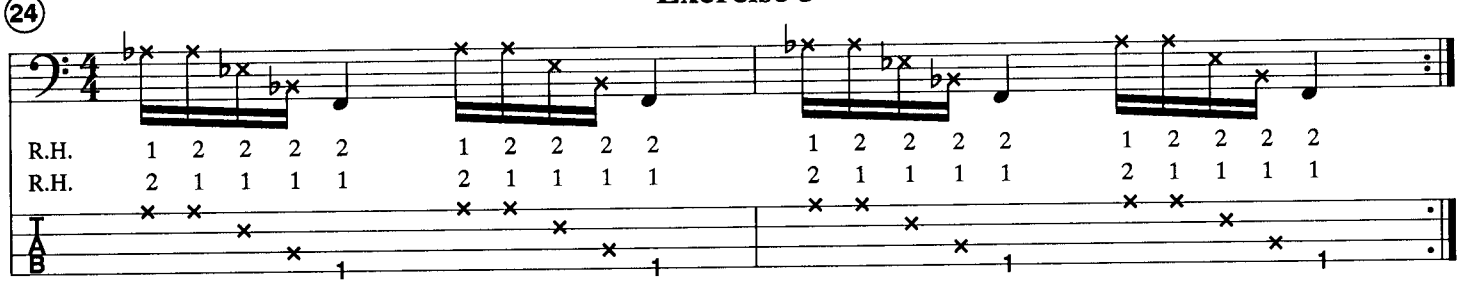


Exercise 4

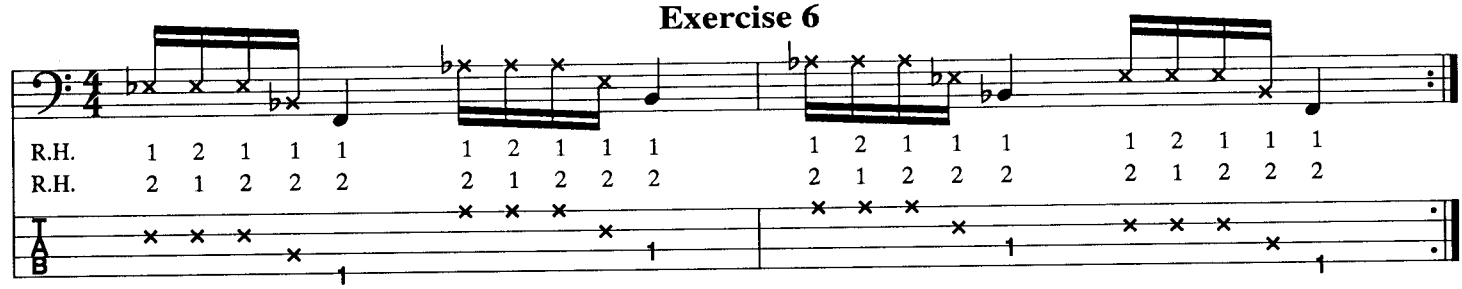


(24)

Exercise 5

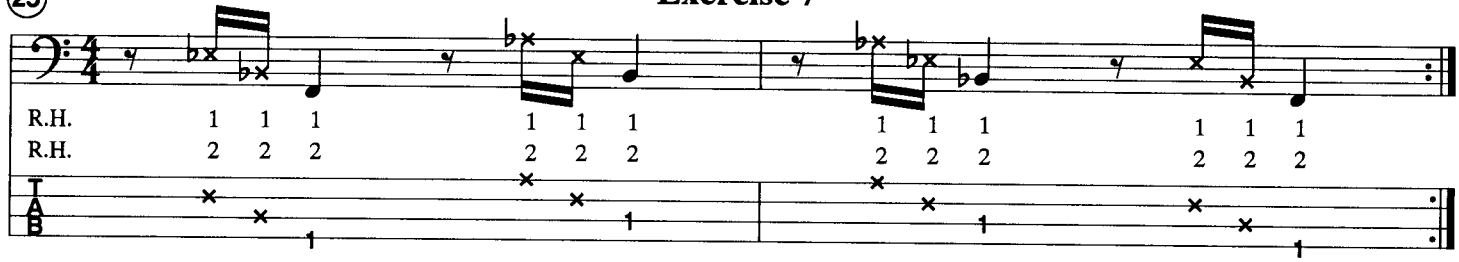


Exercise 6

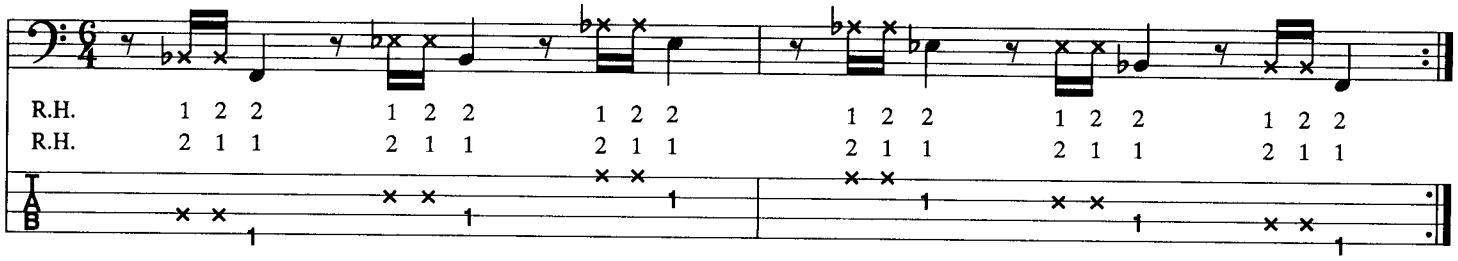


(25)

Exercise 7

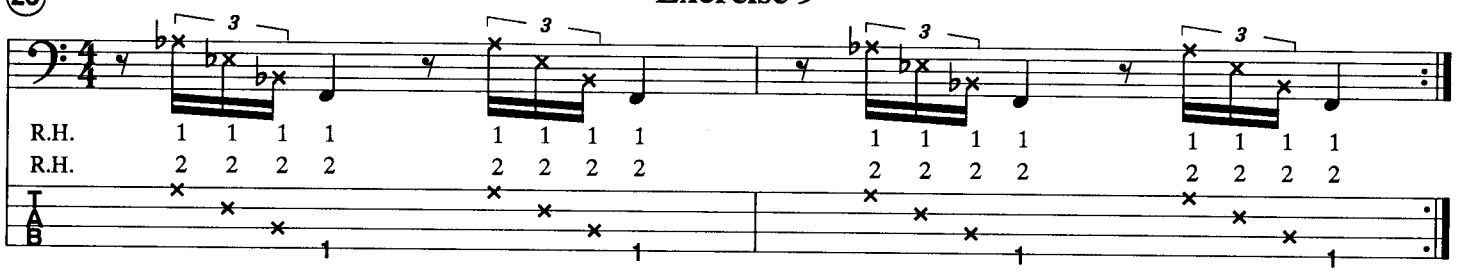


Exercise 8

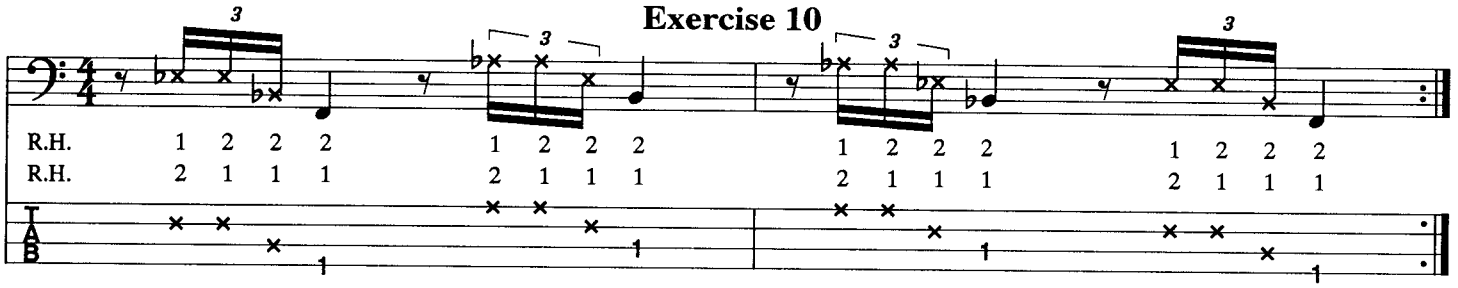


(26)

Exercise 9

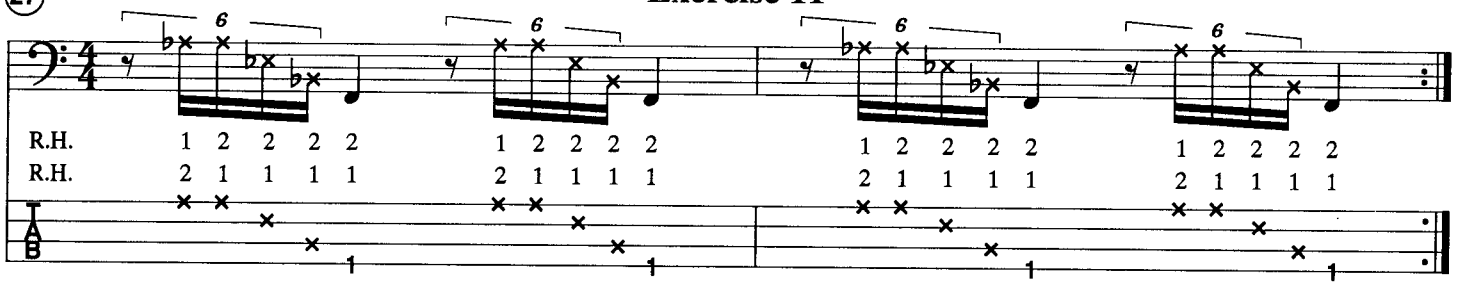


Exercise 10

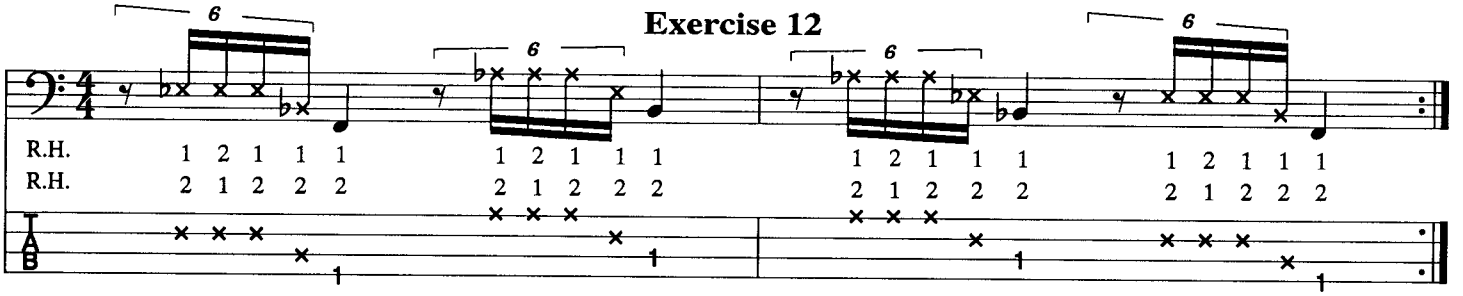


(27)

Exercise 11



Exercise 12



SECTION C

This section contains a series of bass patterns in various musical styles (funk, rock, blues, Latin).

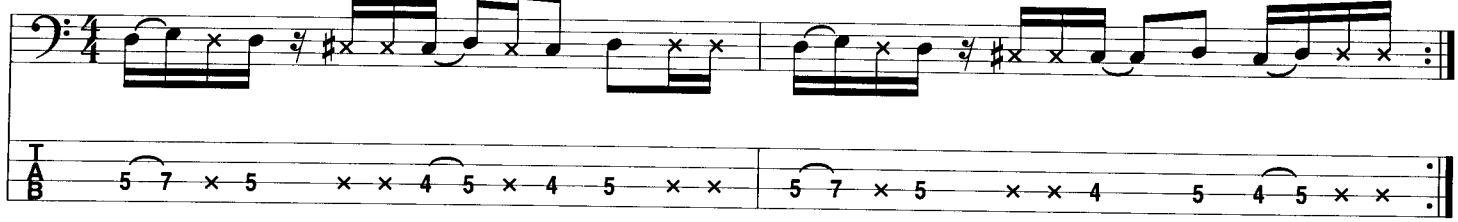
These examples will help you understand the application of string muting and string raking in creating good rhythmically solid bass lines.

Use them as a springboard for your own ideas.

♩ = 82 beats per minute and up throughout this section.

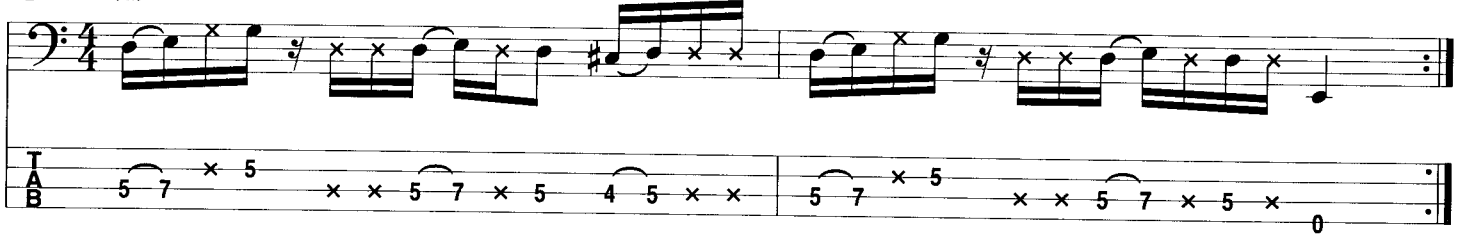
(28) (E)

Exercise 1



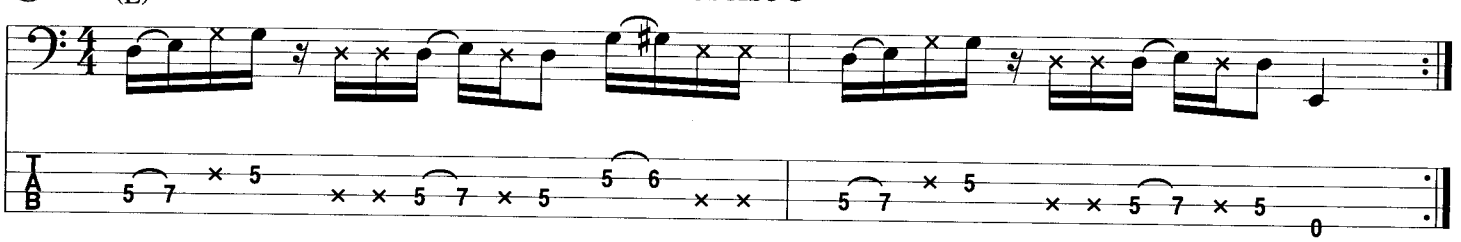
(29) (E)

Exercise 2



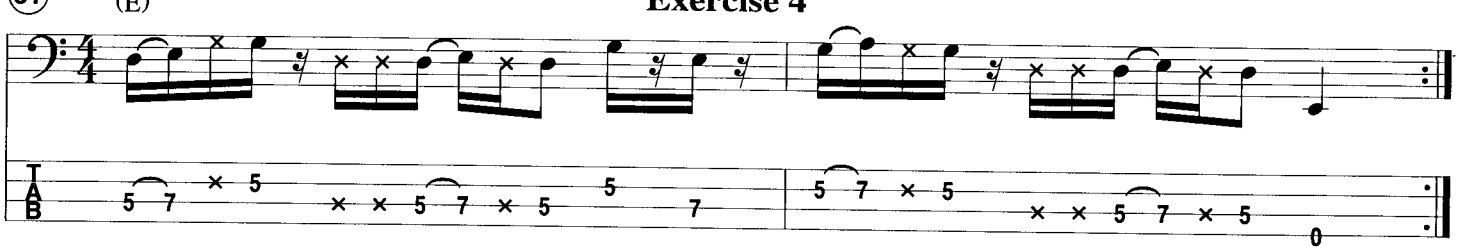
(30) (E)

Exercise 3



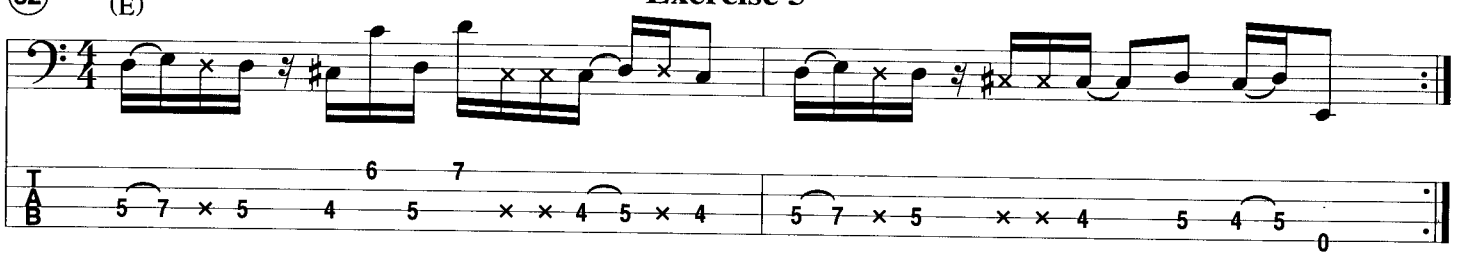
(31) (E)

Exercise 4



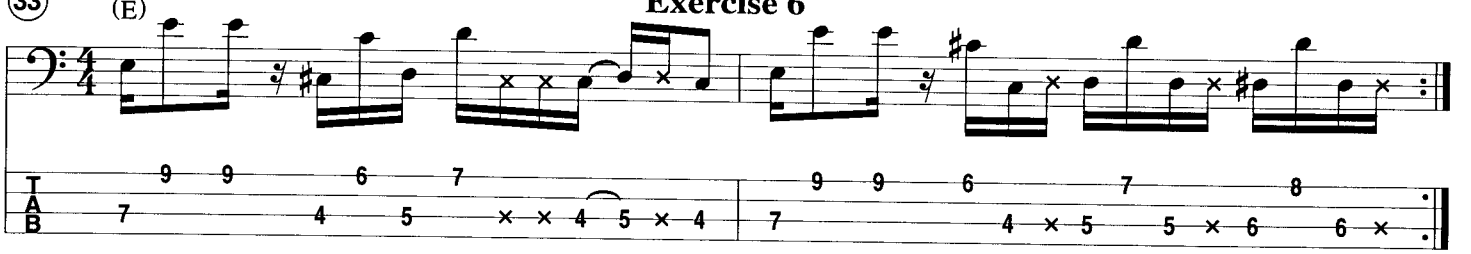
(32) (E)

Exercise 5



(33) (E)

Exercise 6



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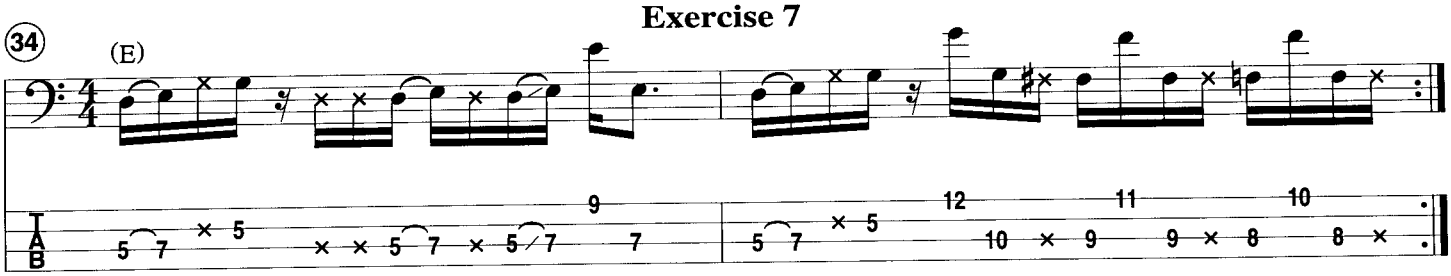

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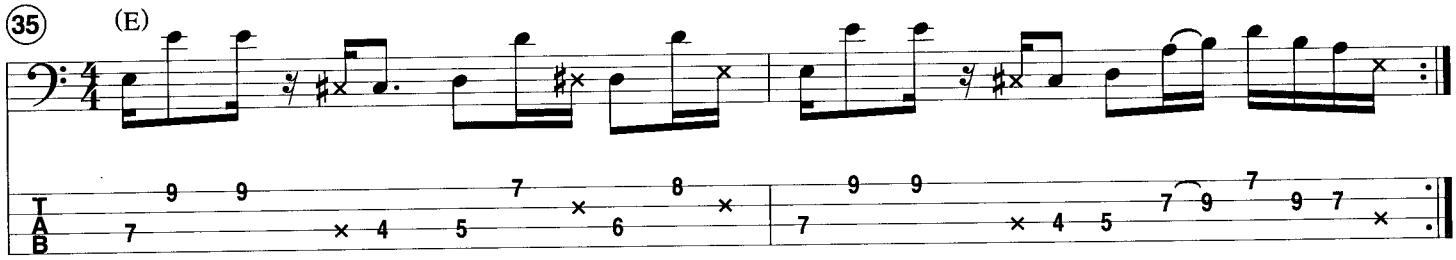

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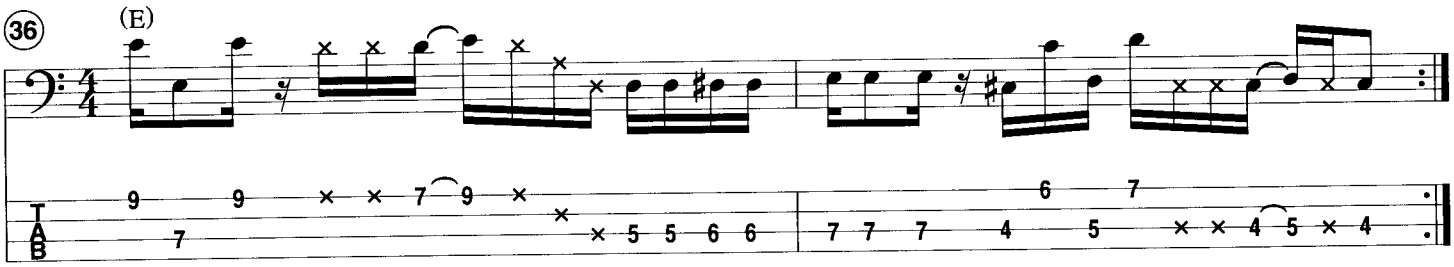
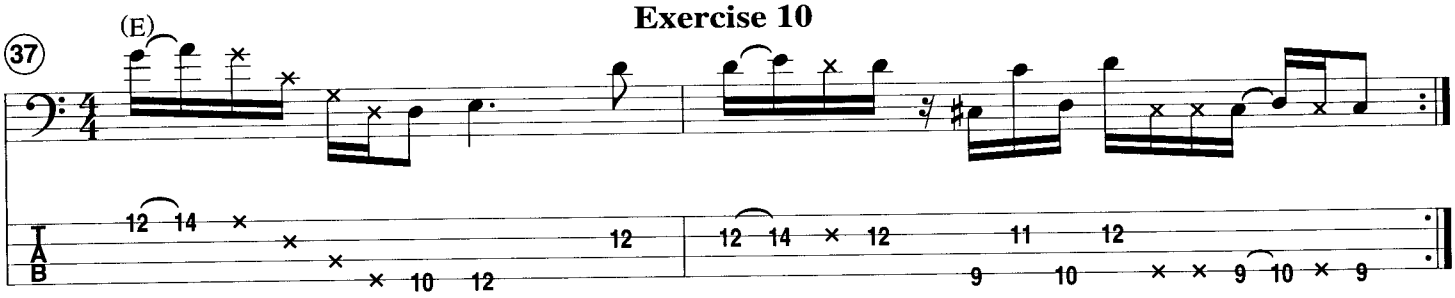
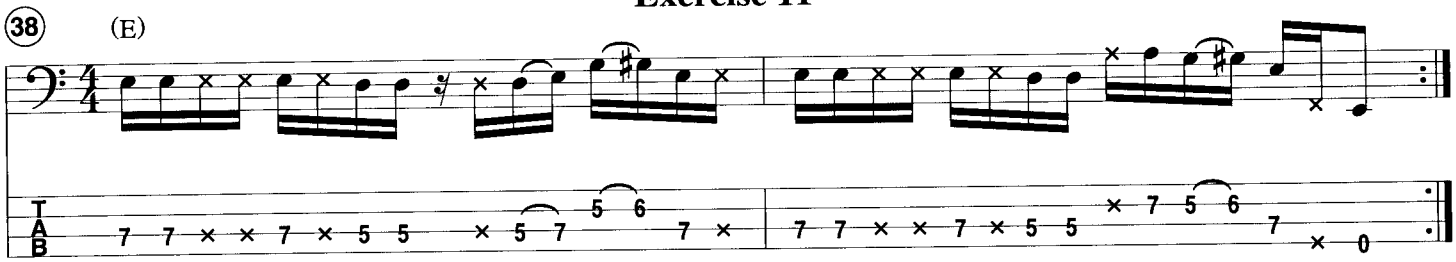


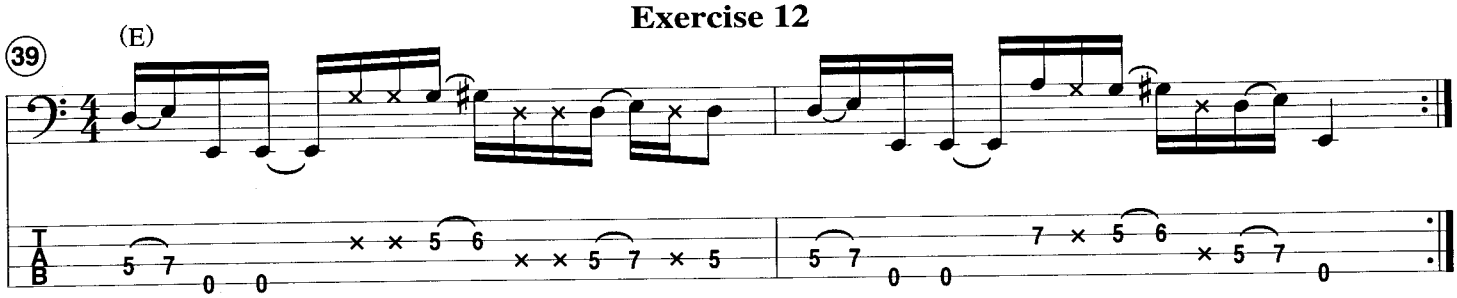
Exercise 10



Exercise 11

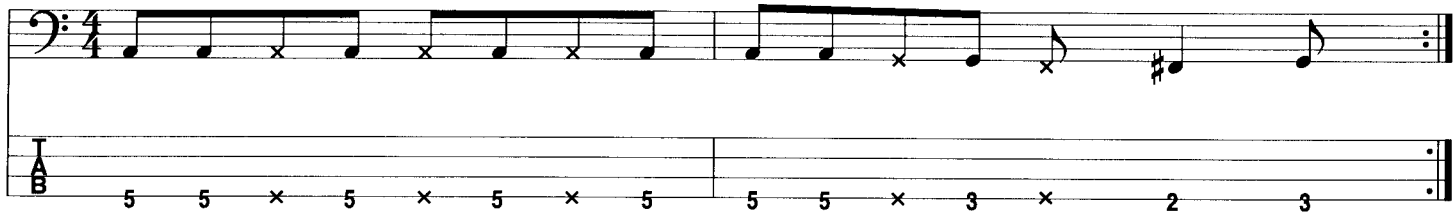


Exercise 12



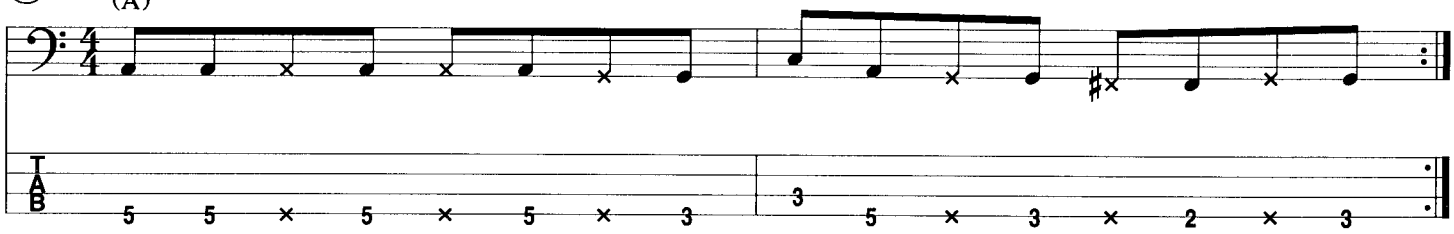
Exercise 1

(40) (A)



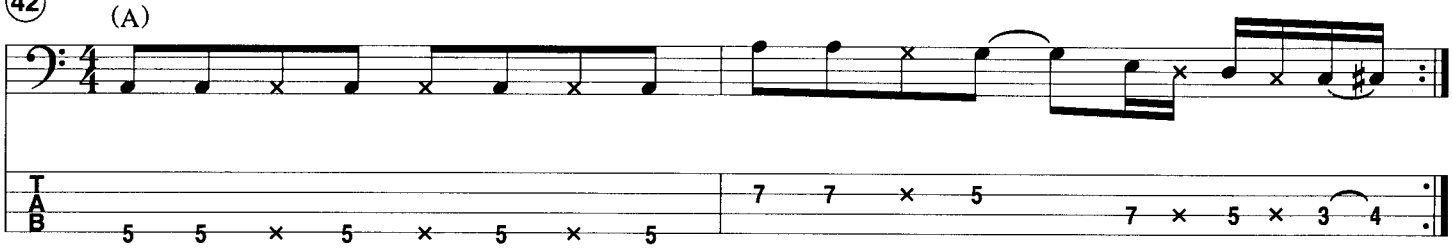
Exercise 2

(41) (A)



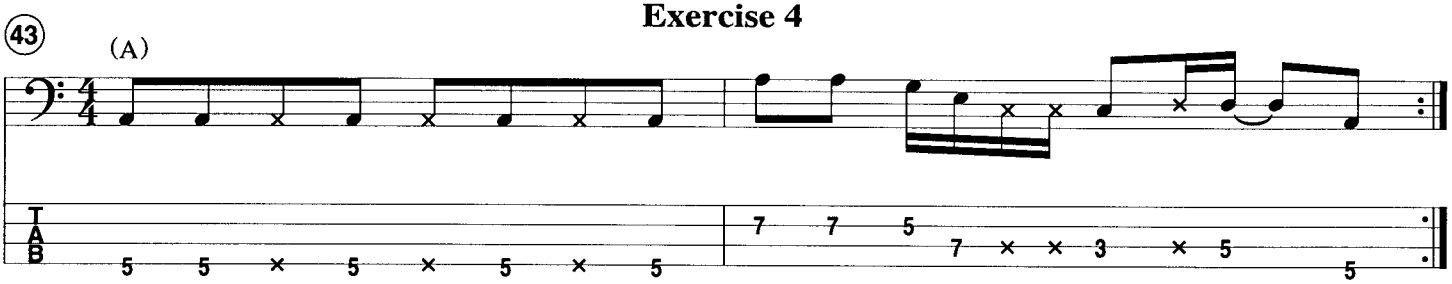
Exercise 3

(42) (A)



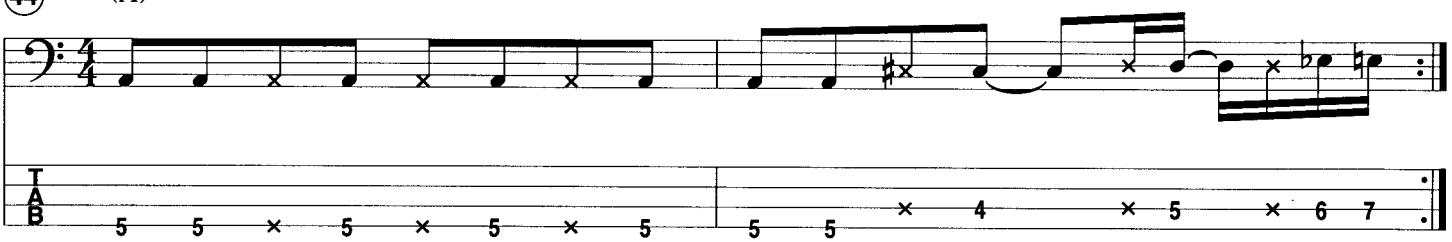
Exercise 4

(43) (A)



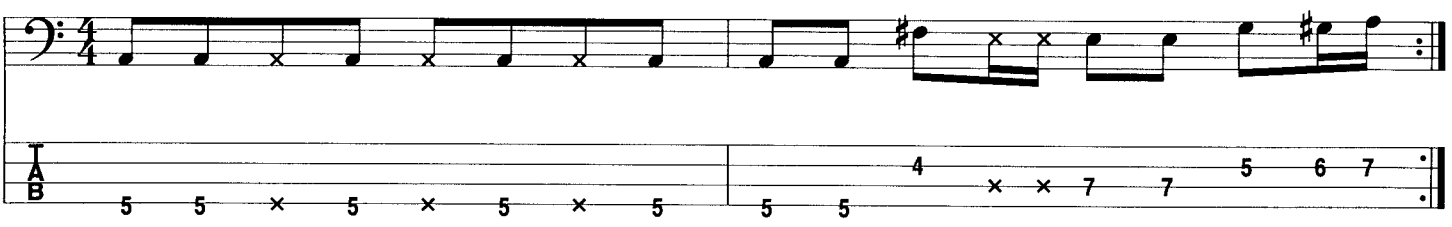
Exercise 5

(44) (A)



Exercise 6

(45) (A)



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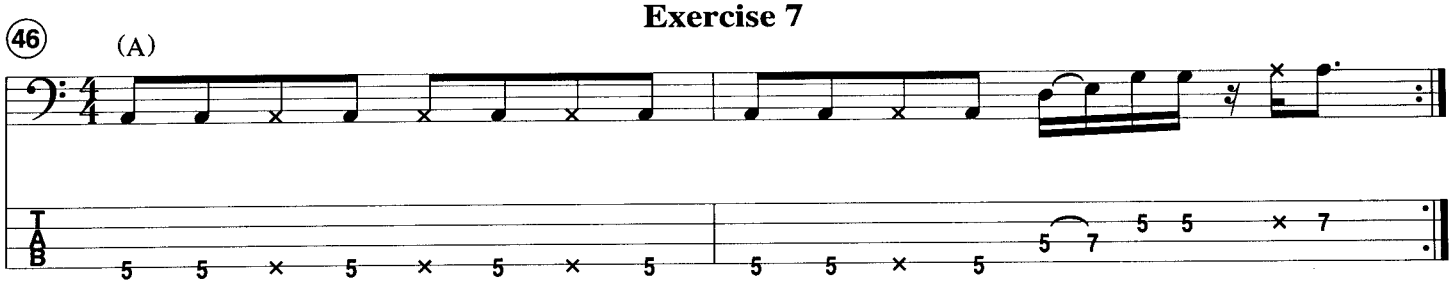

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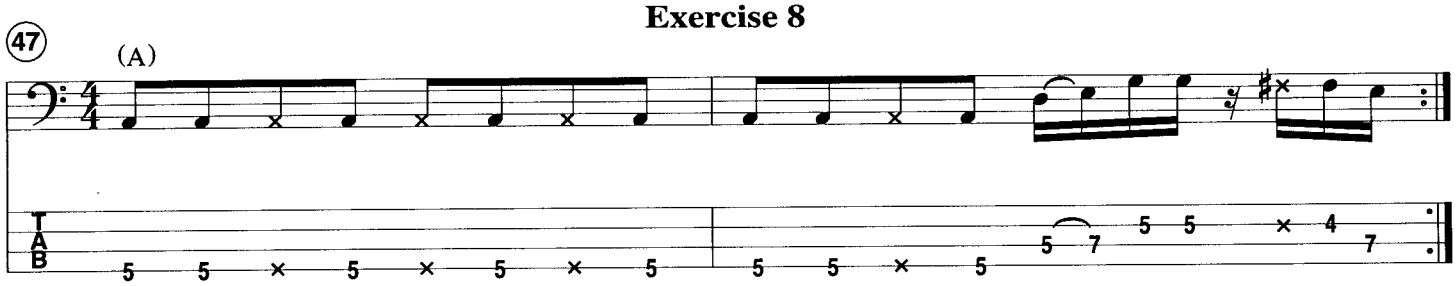

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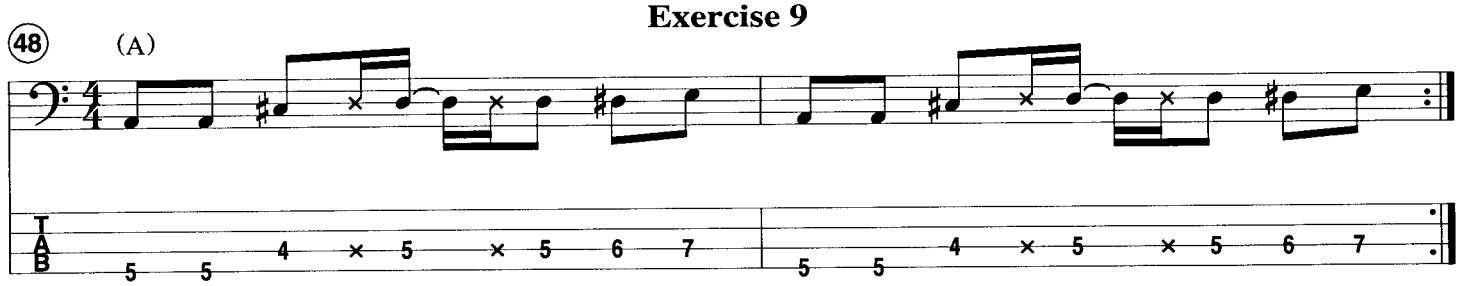

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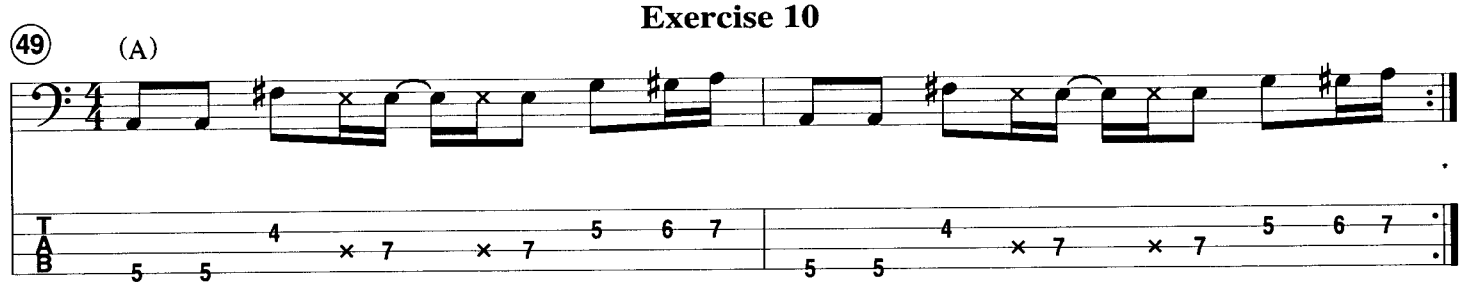

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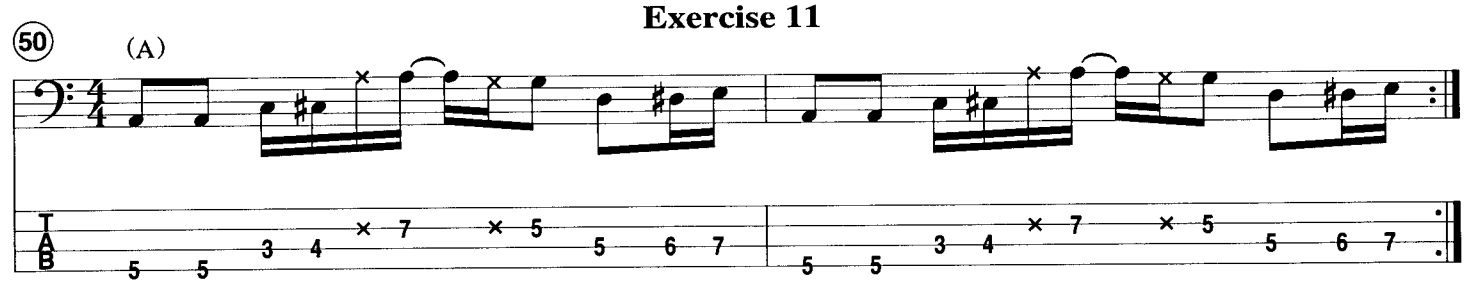

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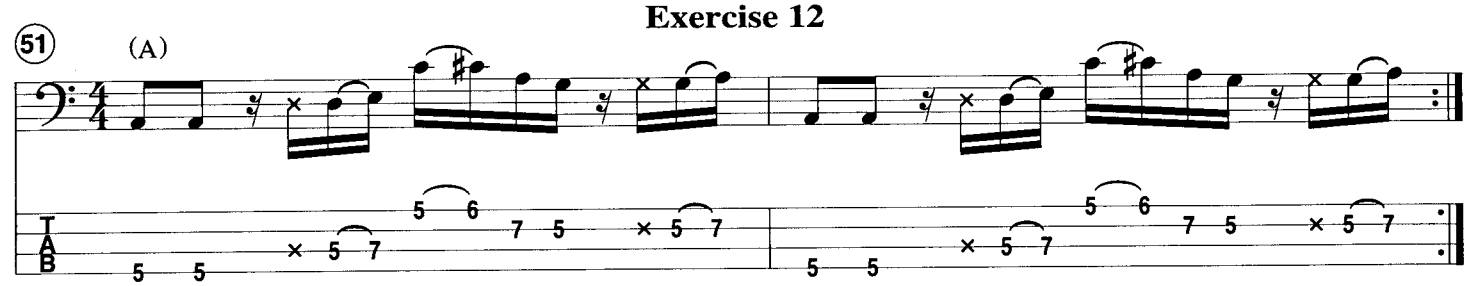
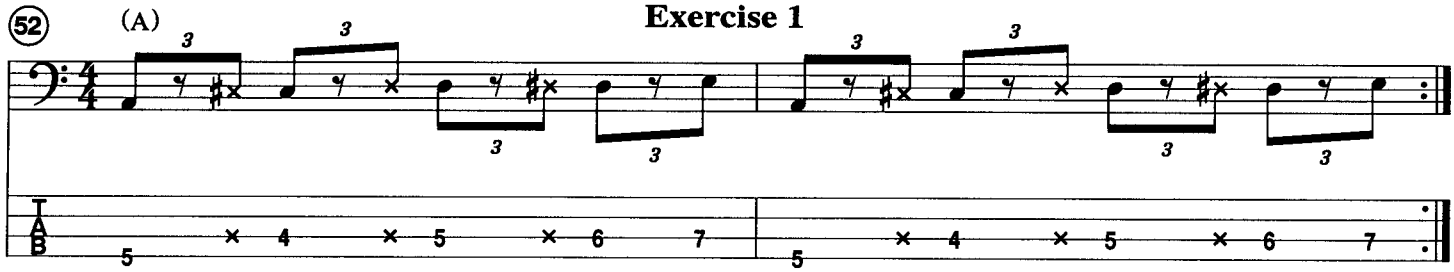
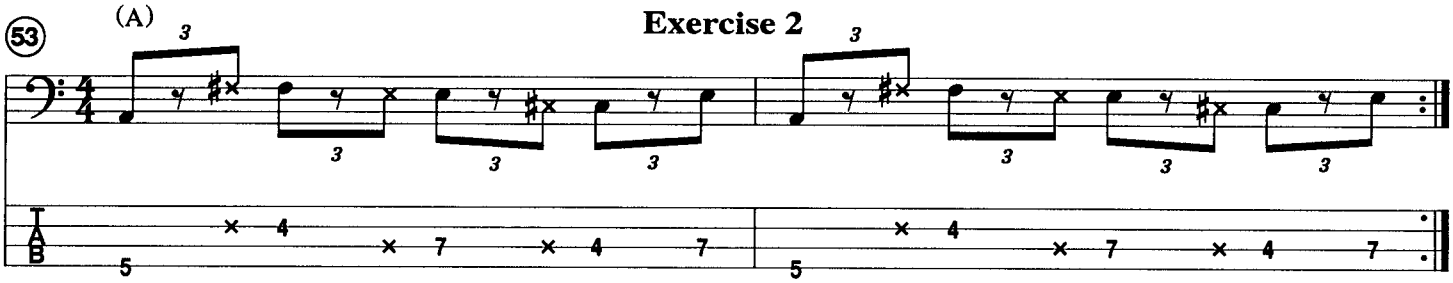


PART THREE *Shuffle blues patterns using string muting*

Exercise 1



Exercise 2



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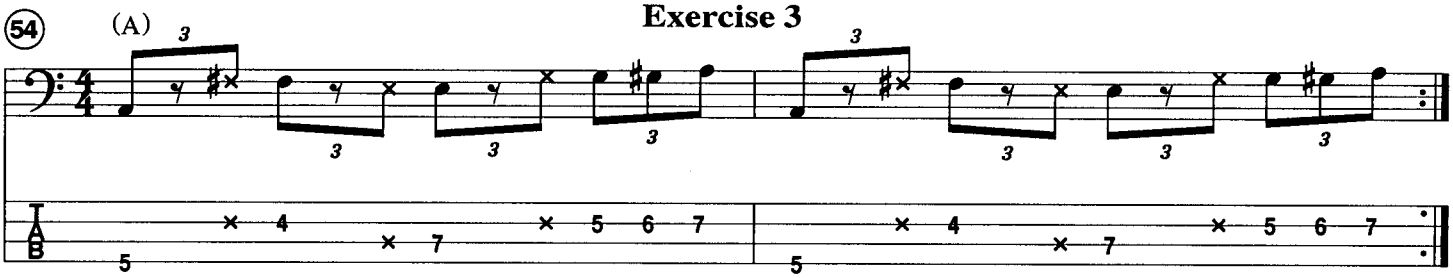

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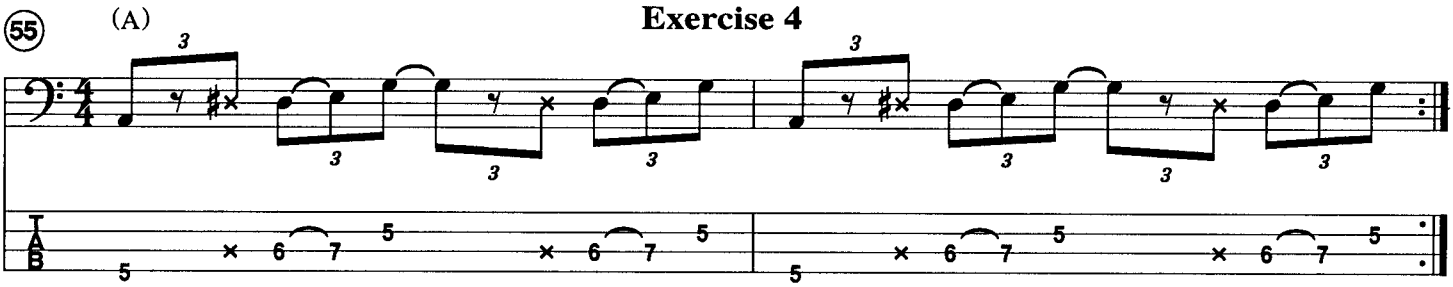

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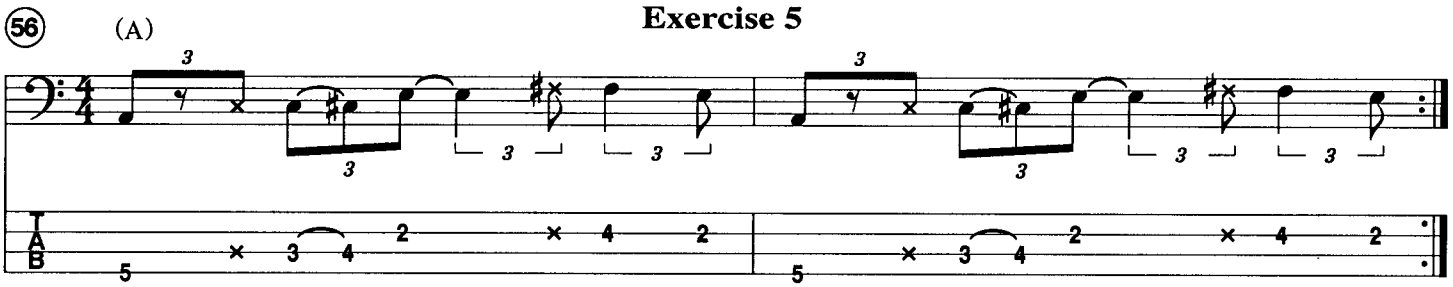
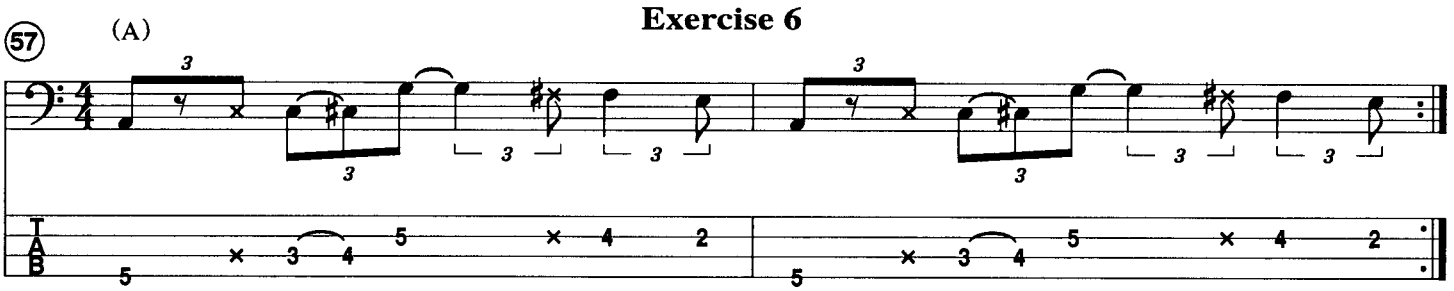


Exercise 6



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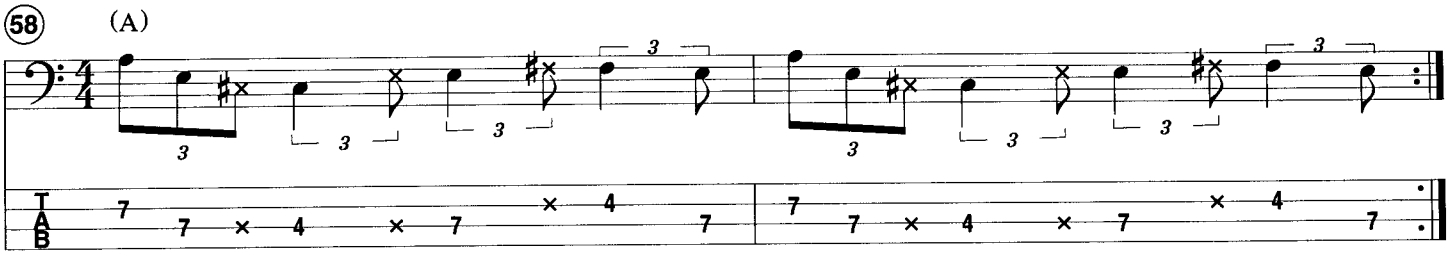

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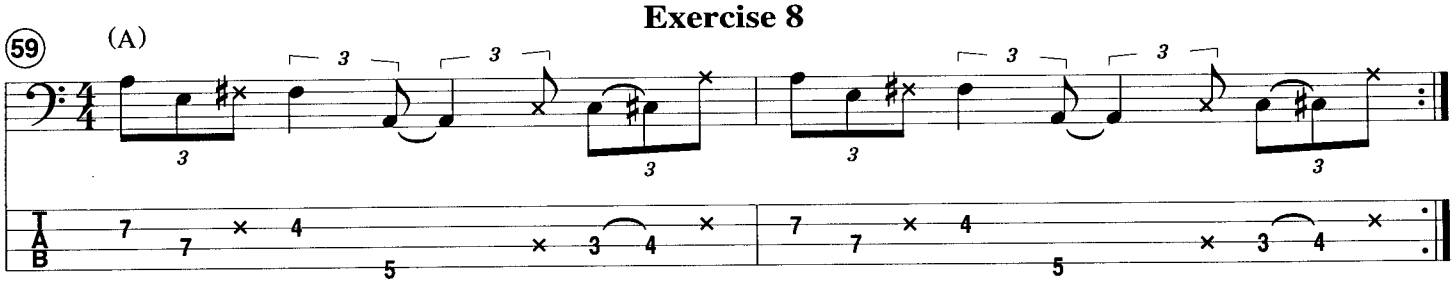
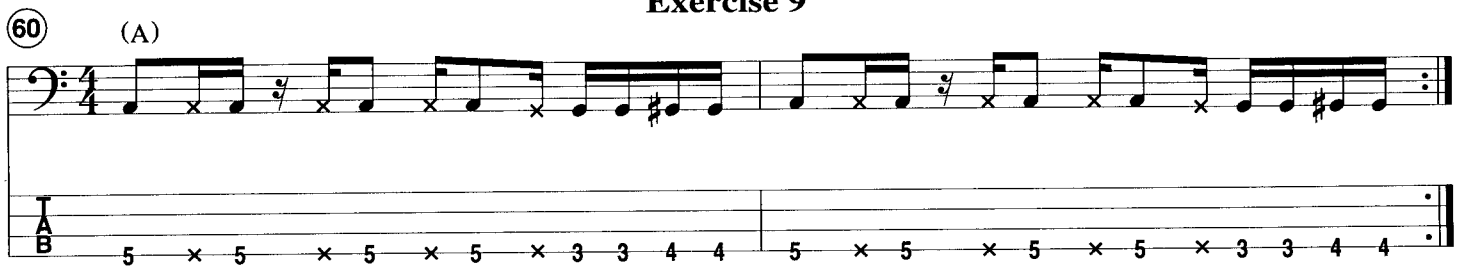
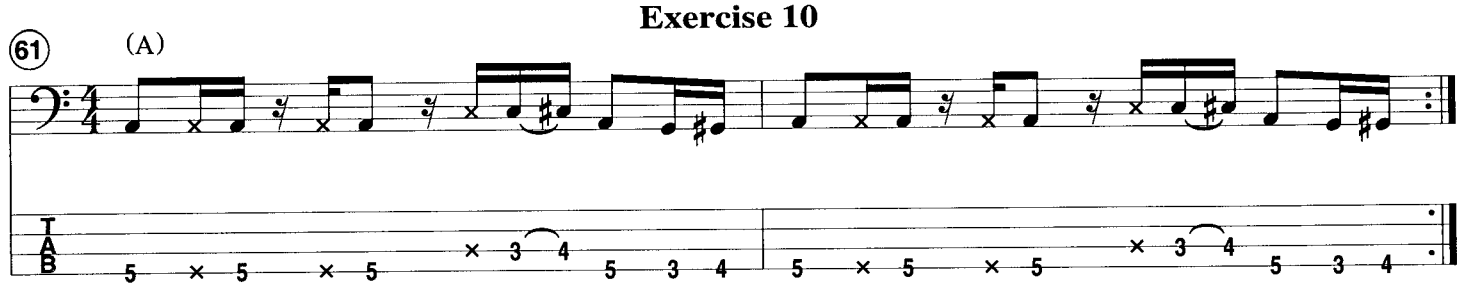


Rock blues patterns using string muting

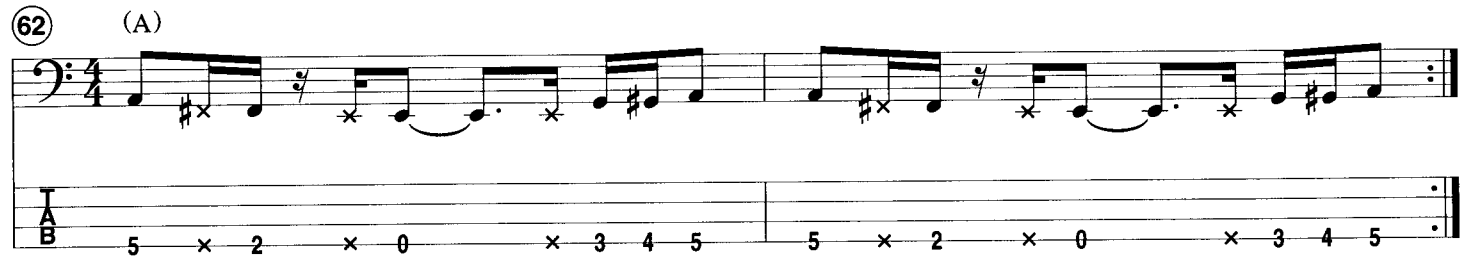
Exercise 9



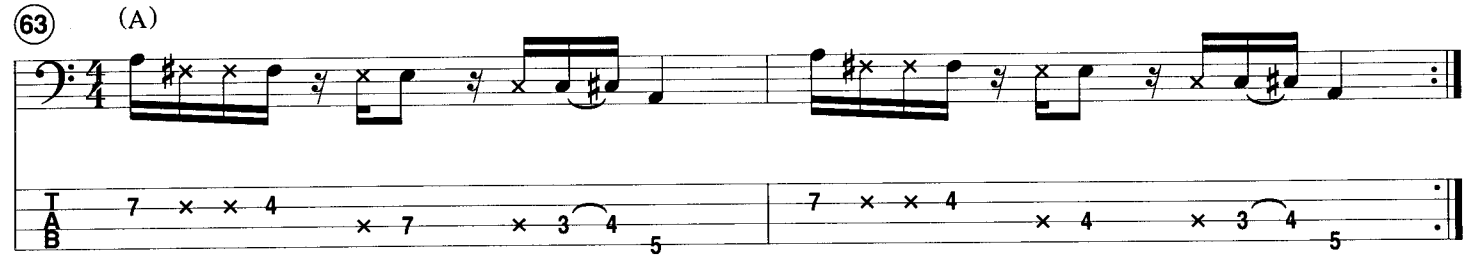
Exercise 10



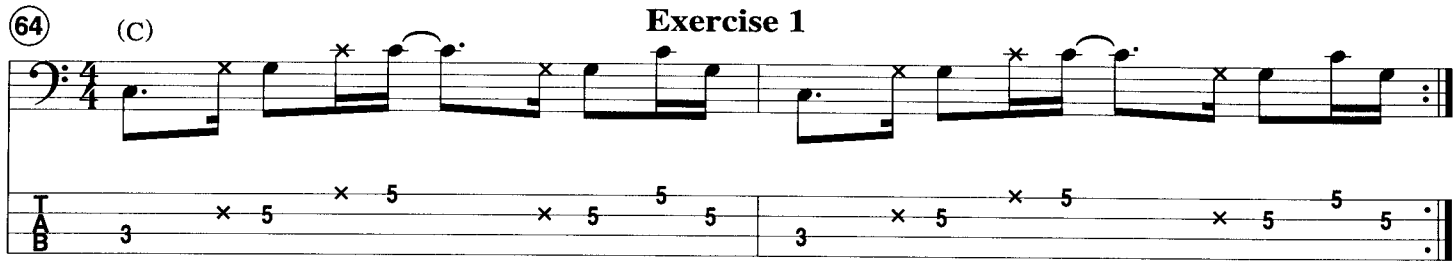
Exercise 11



Exercise 12



Exercise 1



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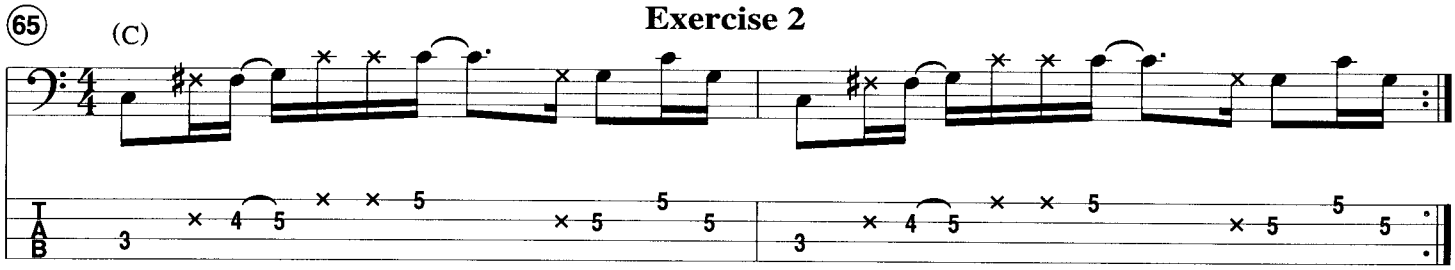

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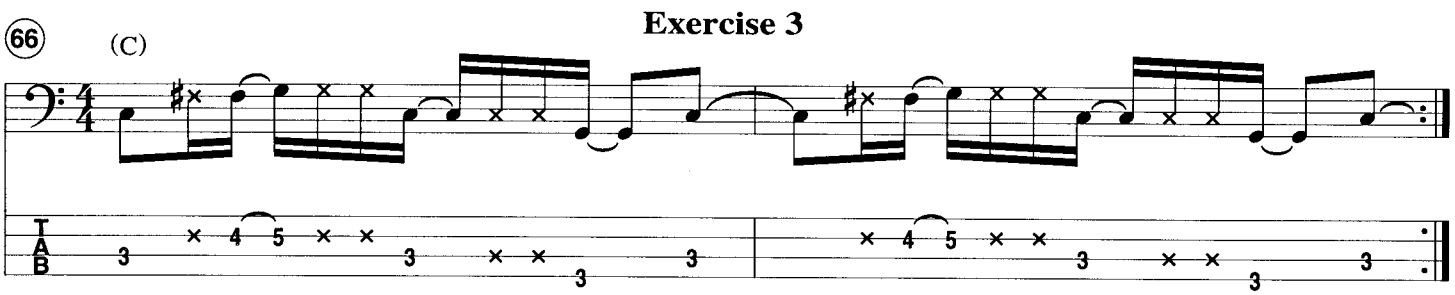
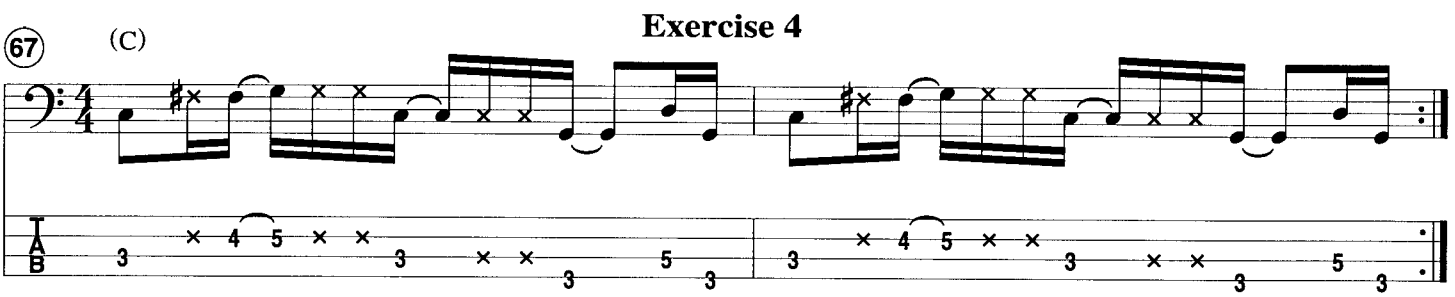


Exercise 4



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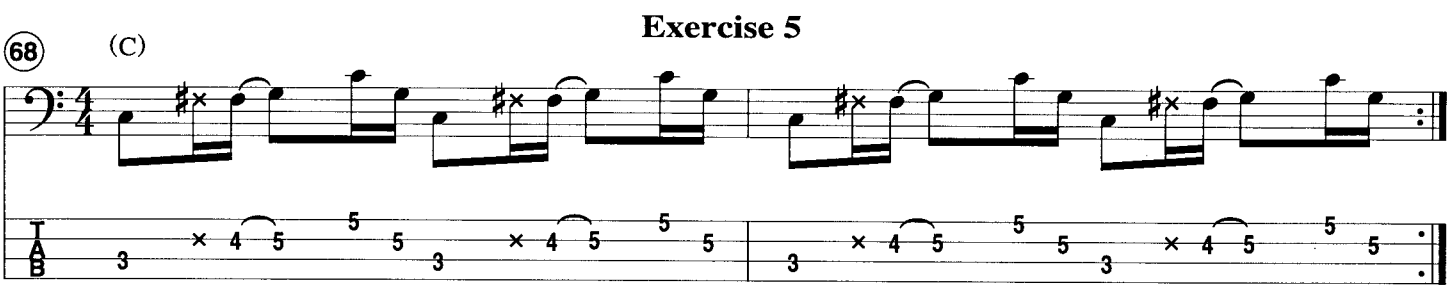
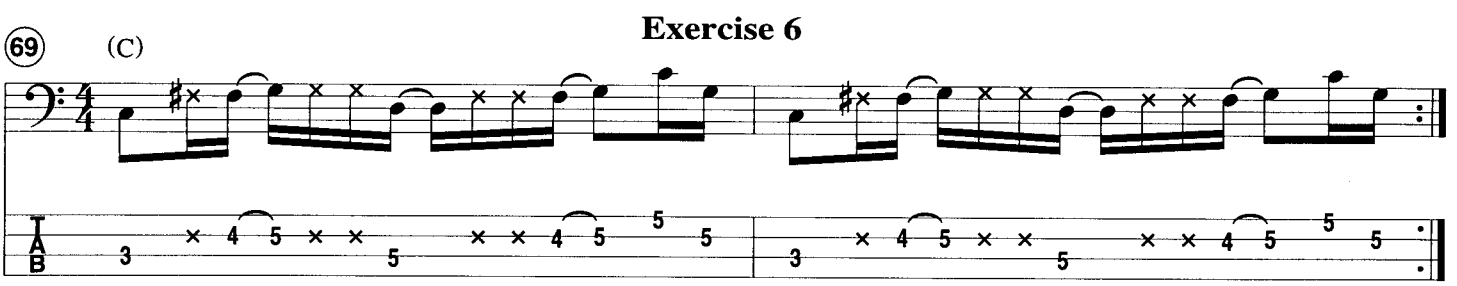
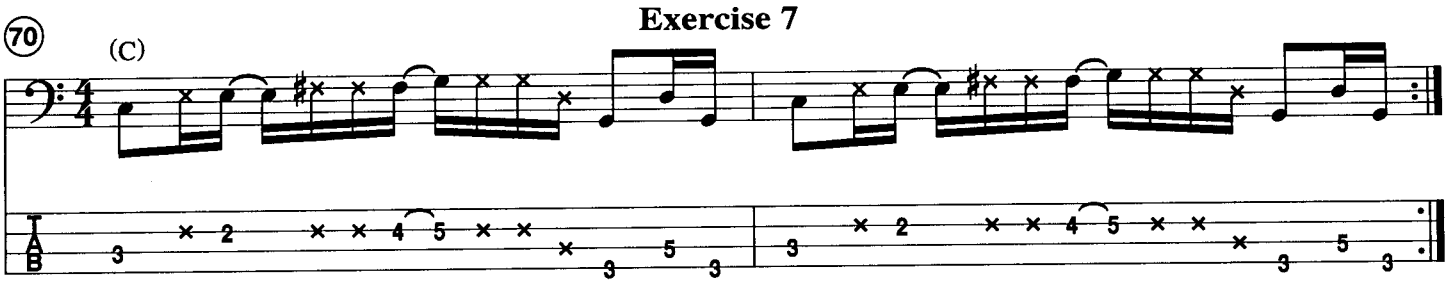


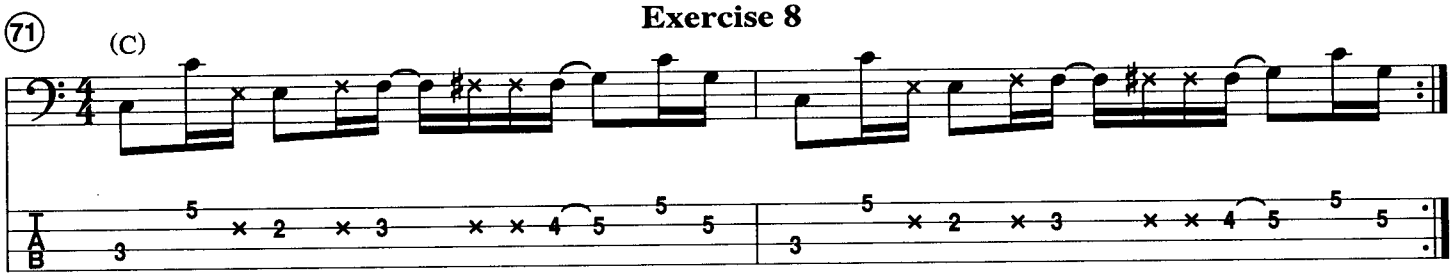
Exercise 6



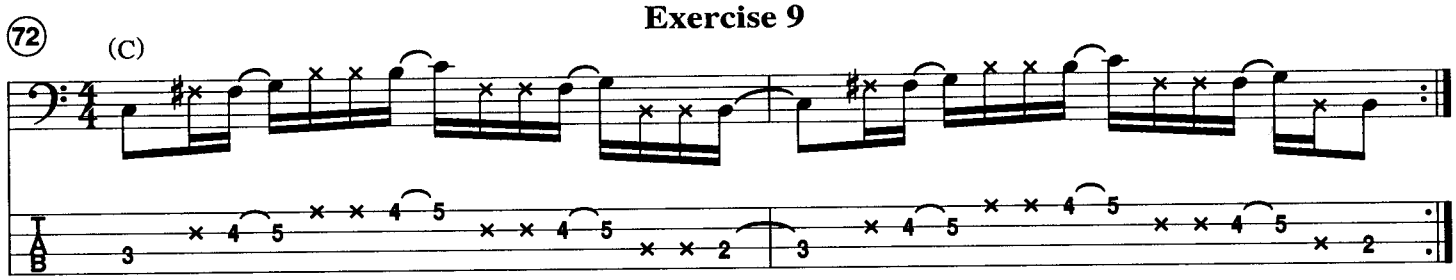
Exercise 7



Exercise 8



Exercise 9



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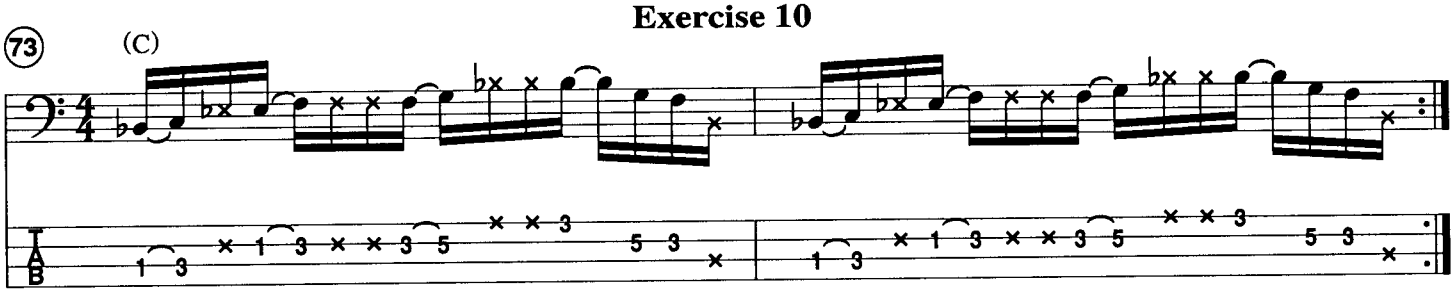
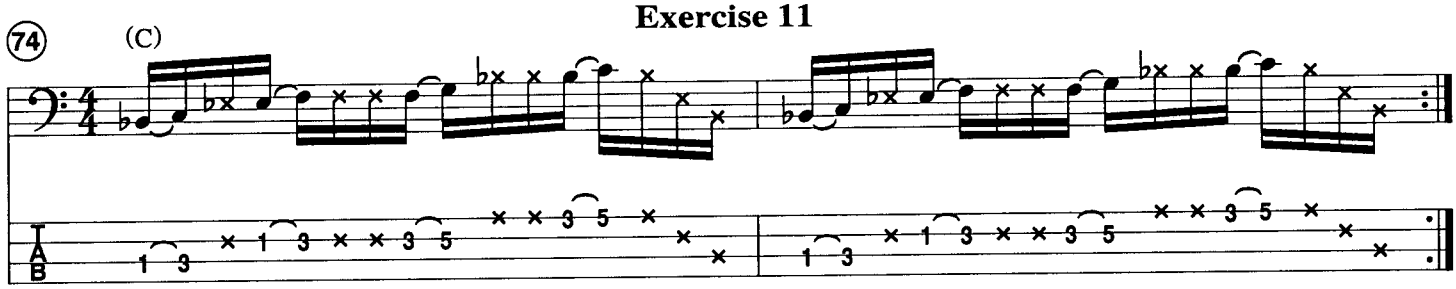
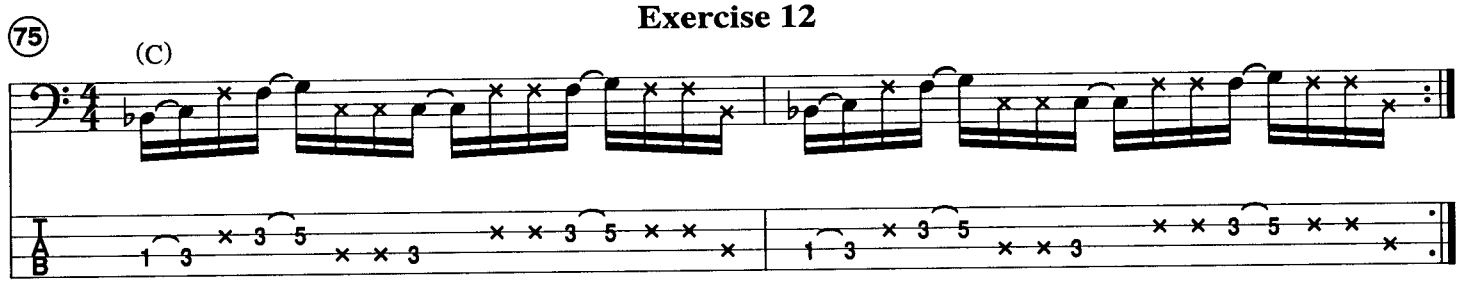


Exercise 11



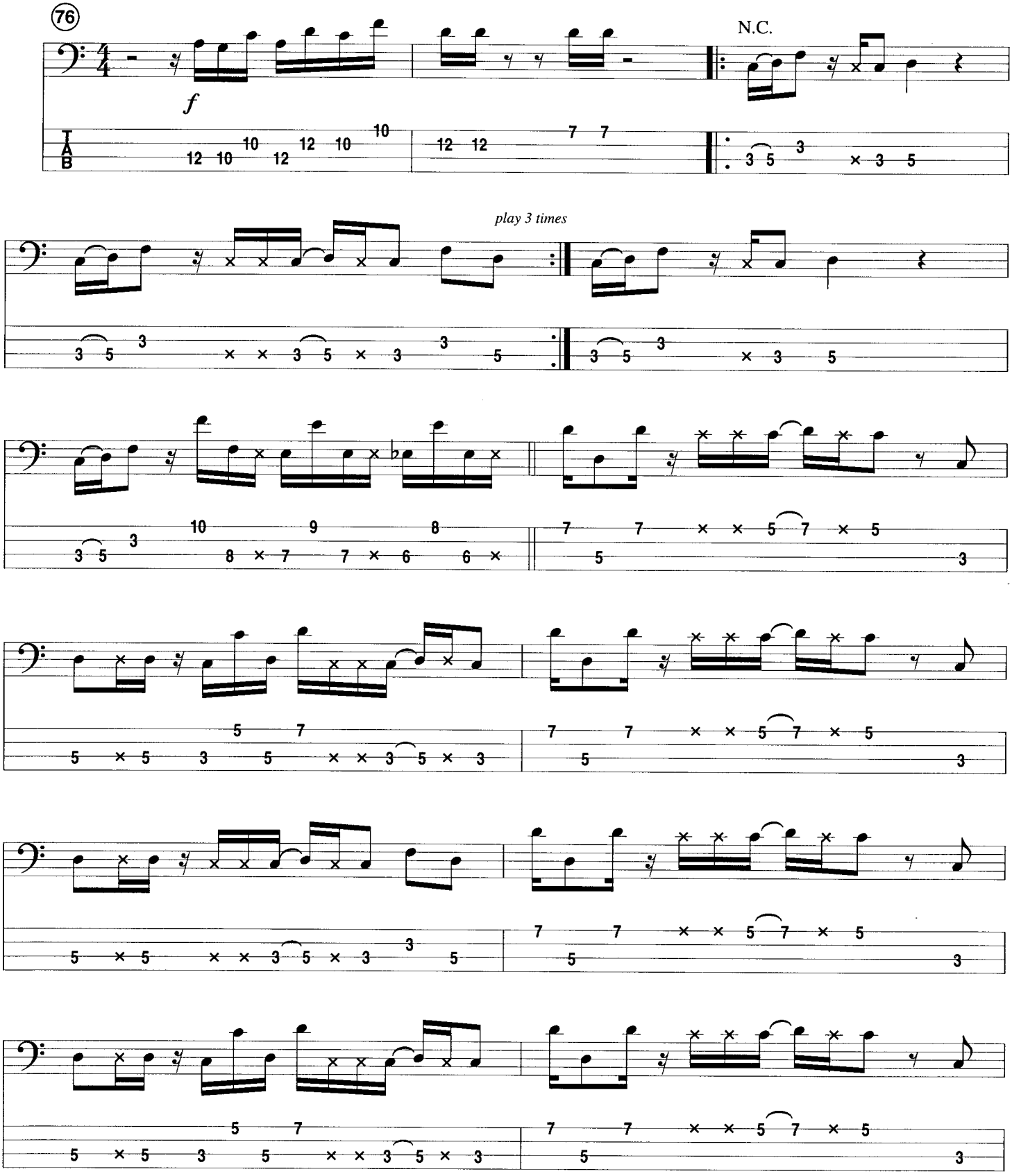
Exercise 12



SECTION D

Bass transcriptions to: "Mutant Groove," "Beck To Bass" and "Copley Square."

MUTANT GROOVE



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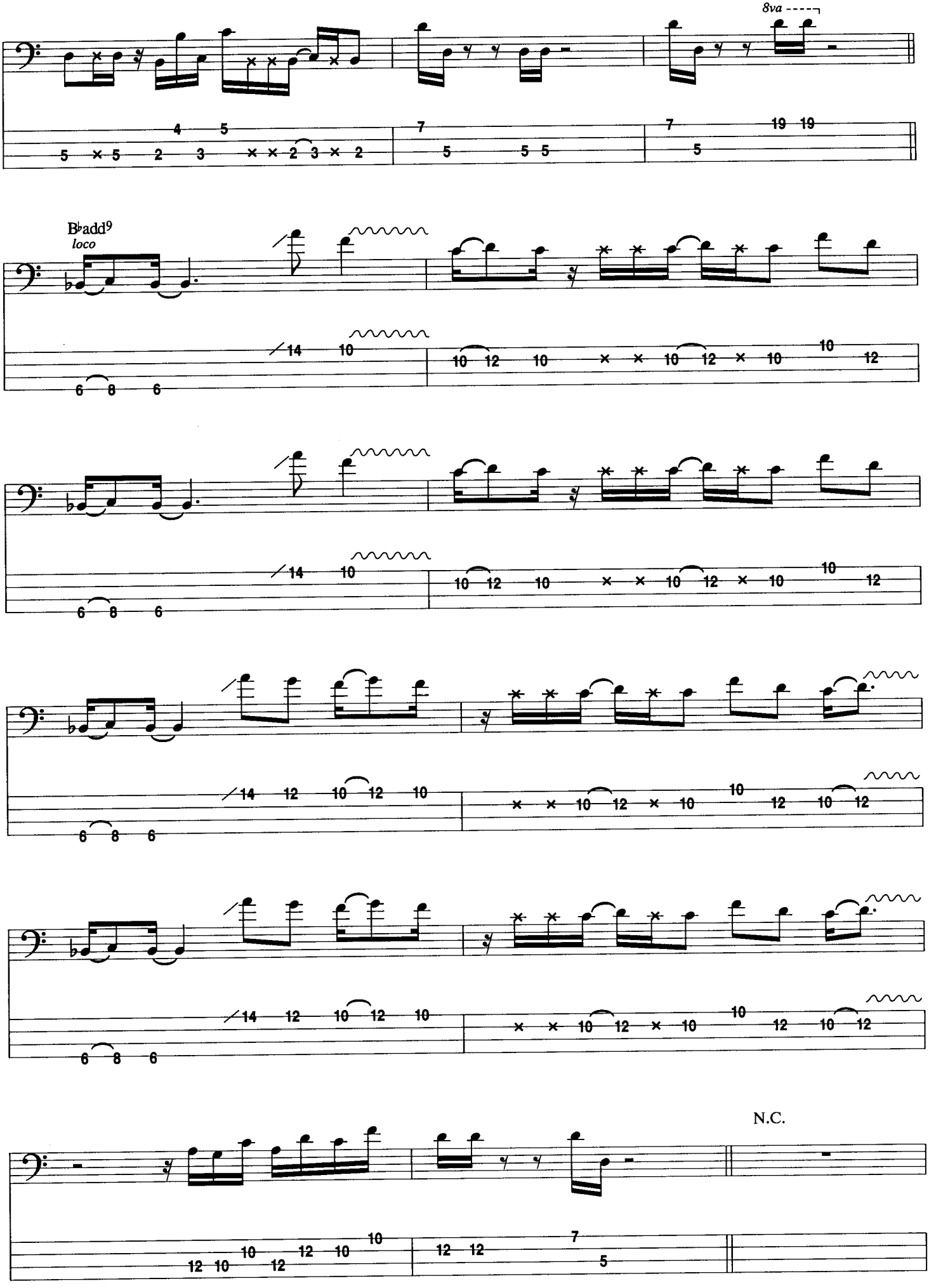
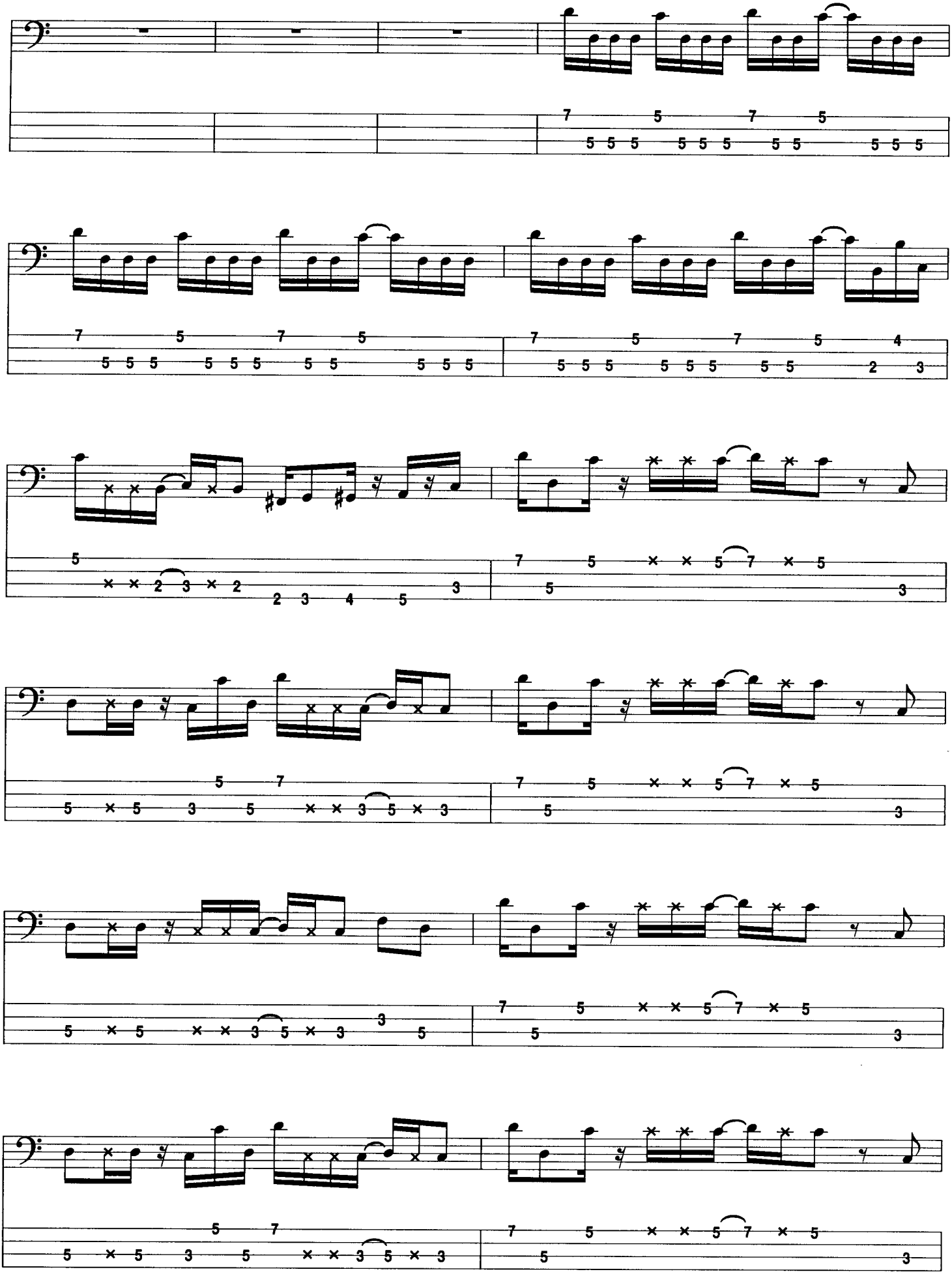
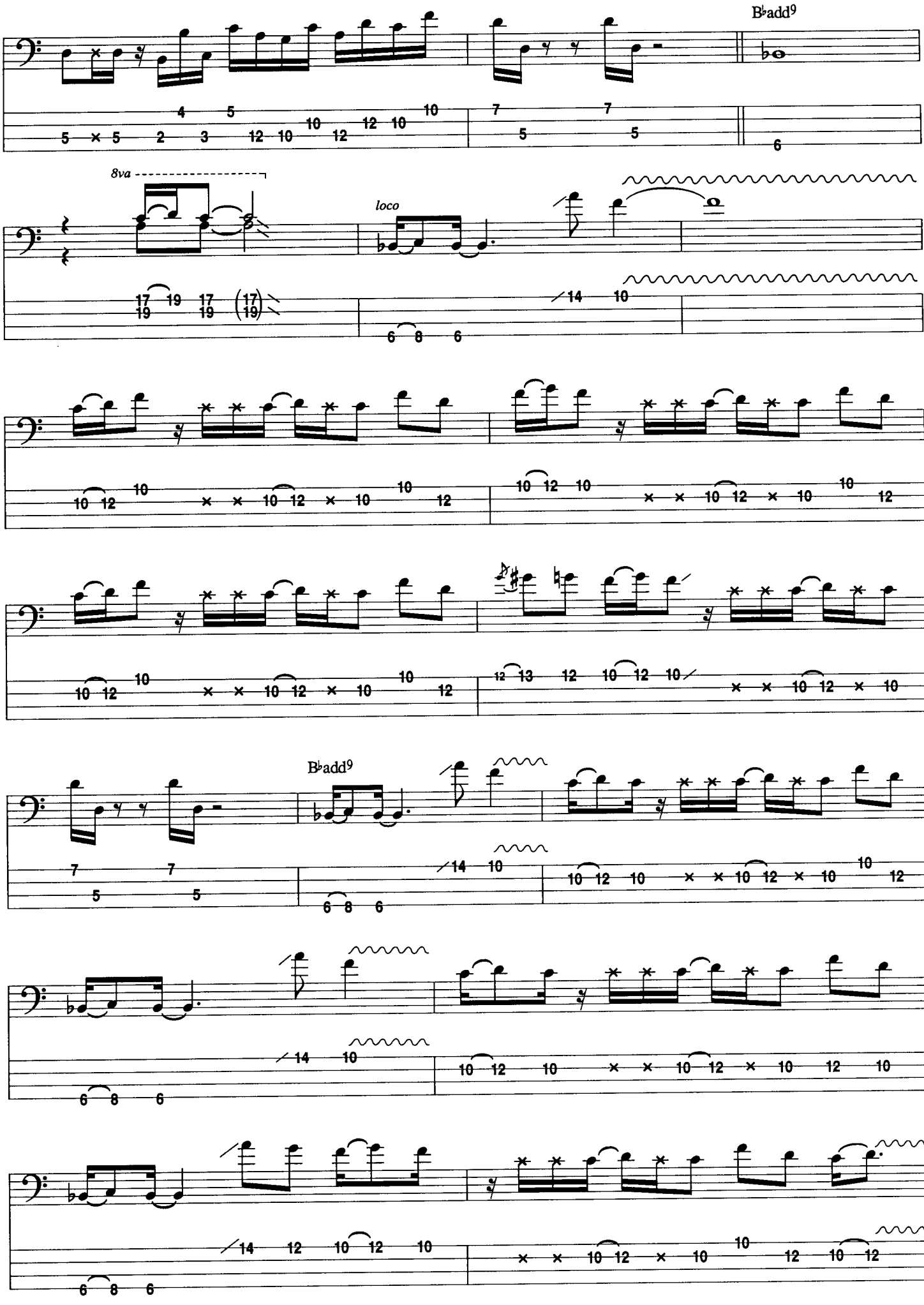
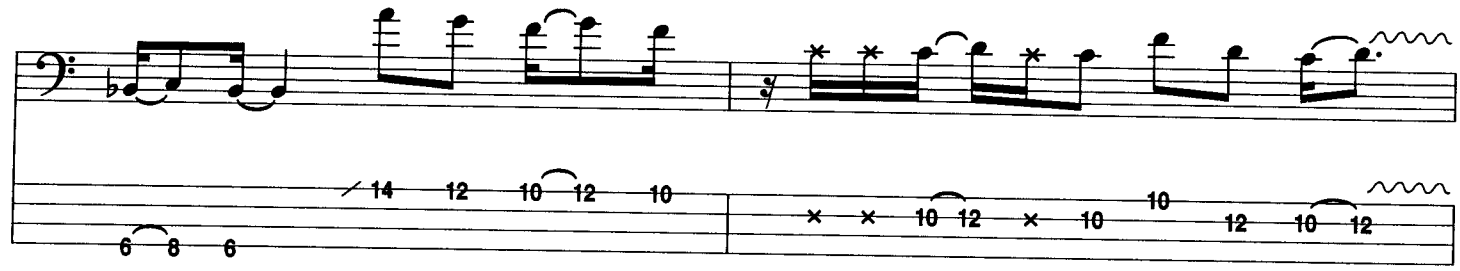
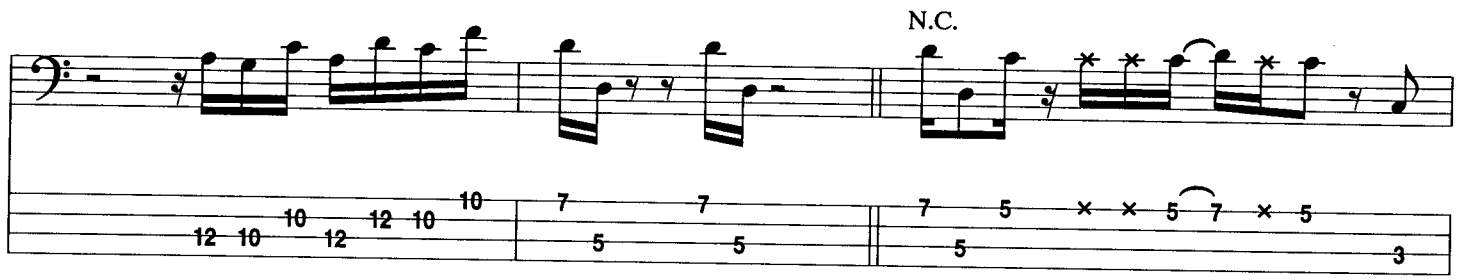

8va
B♭add9
loco
N.C.




B♭add9
8va
loco
B♭add9

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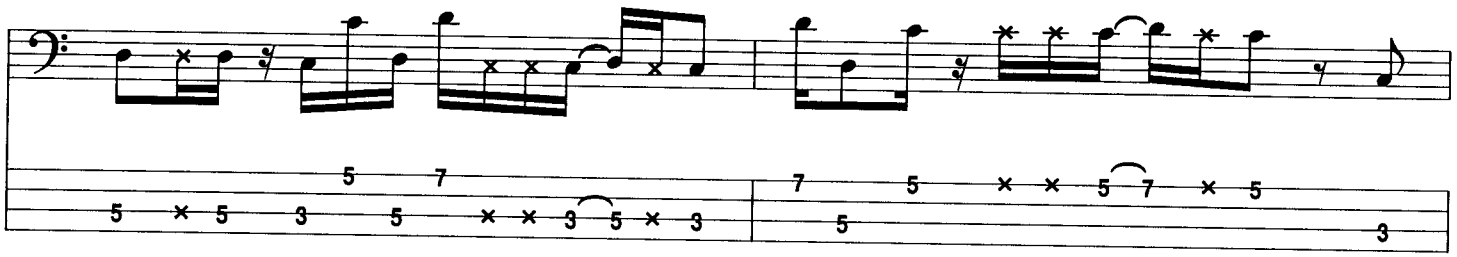
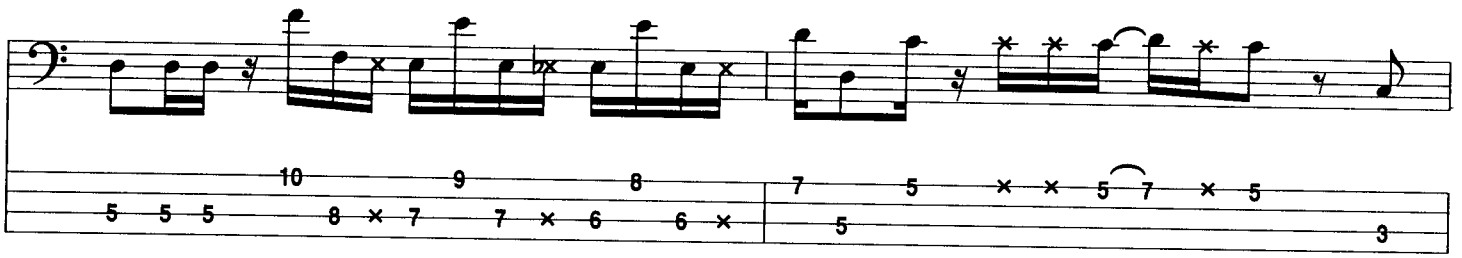
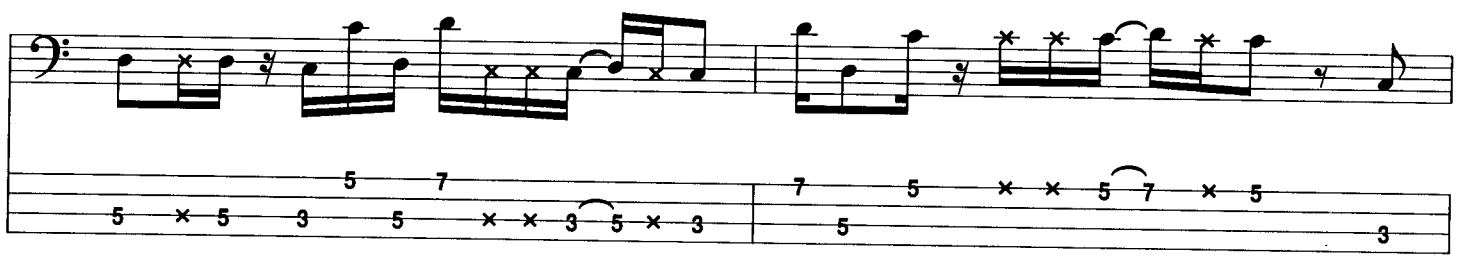
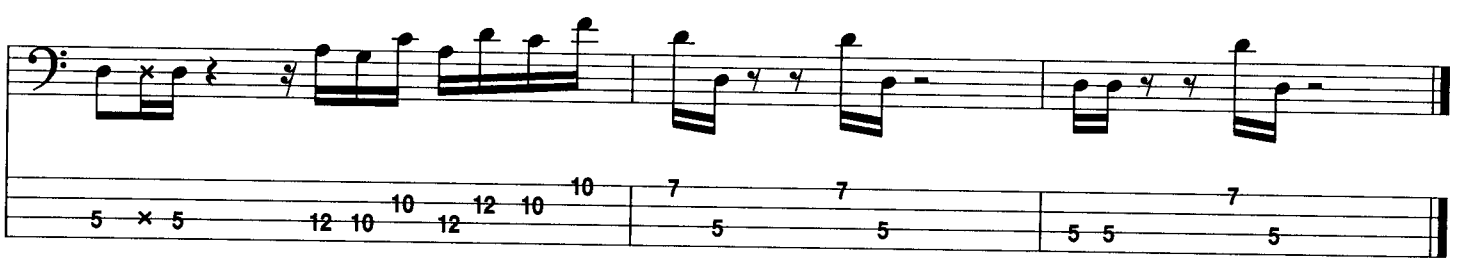
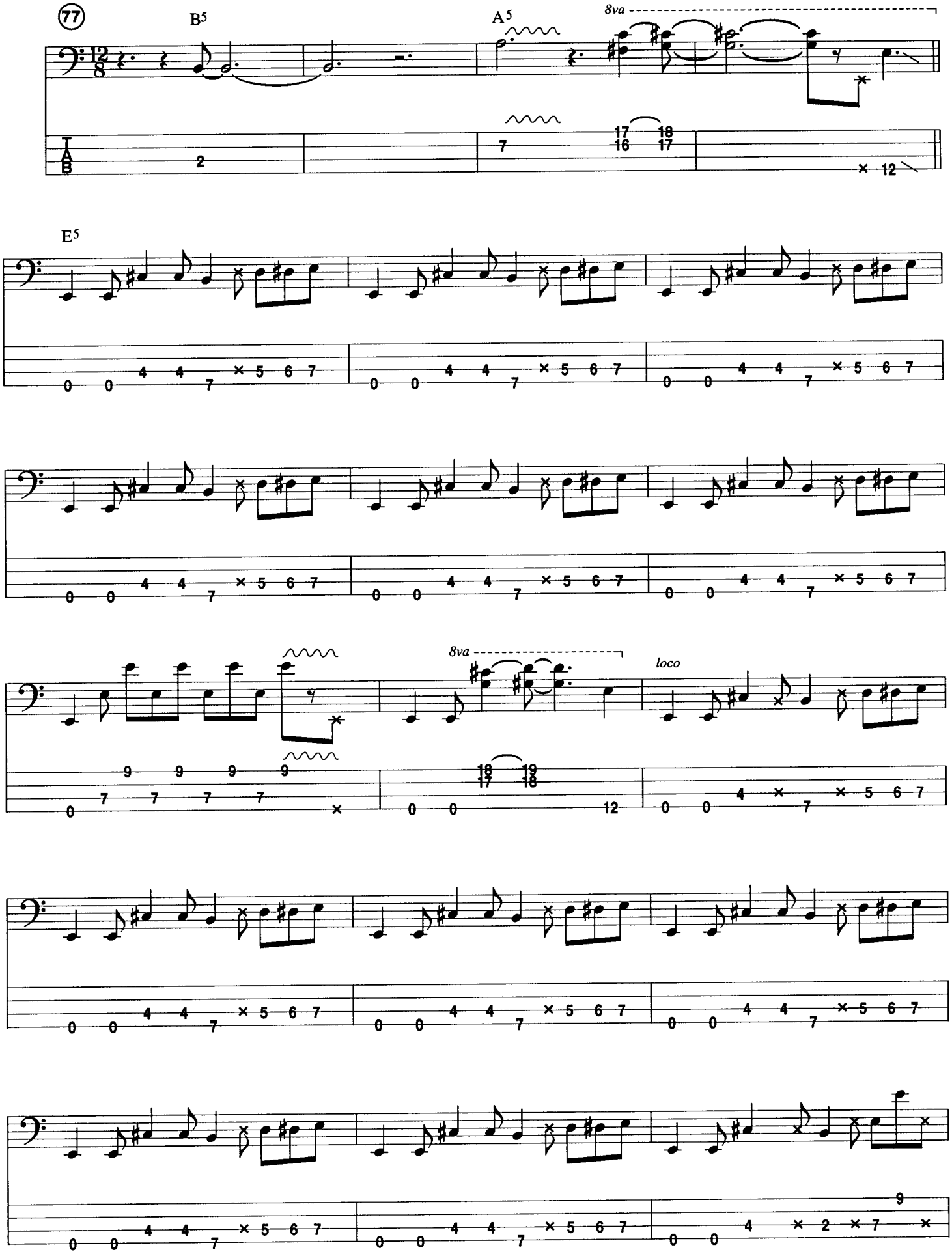








BECK TO BASS



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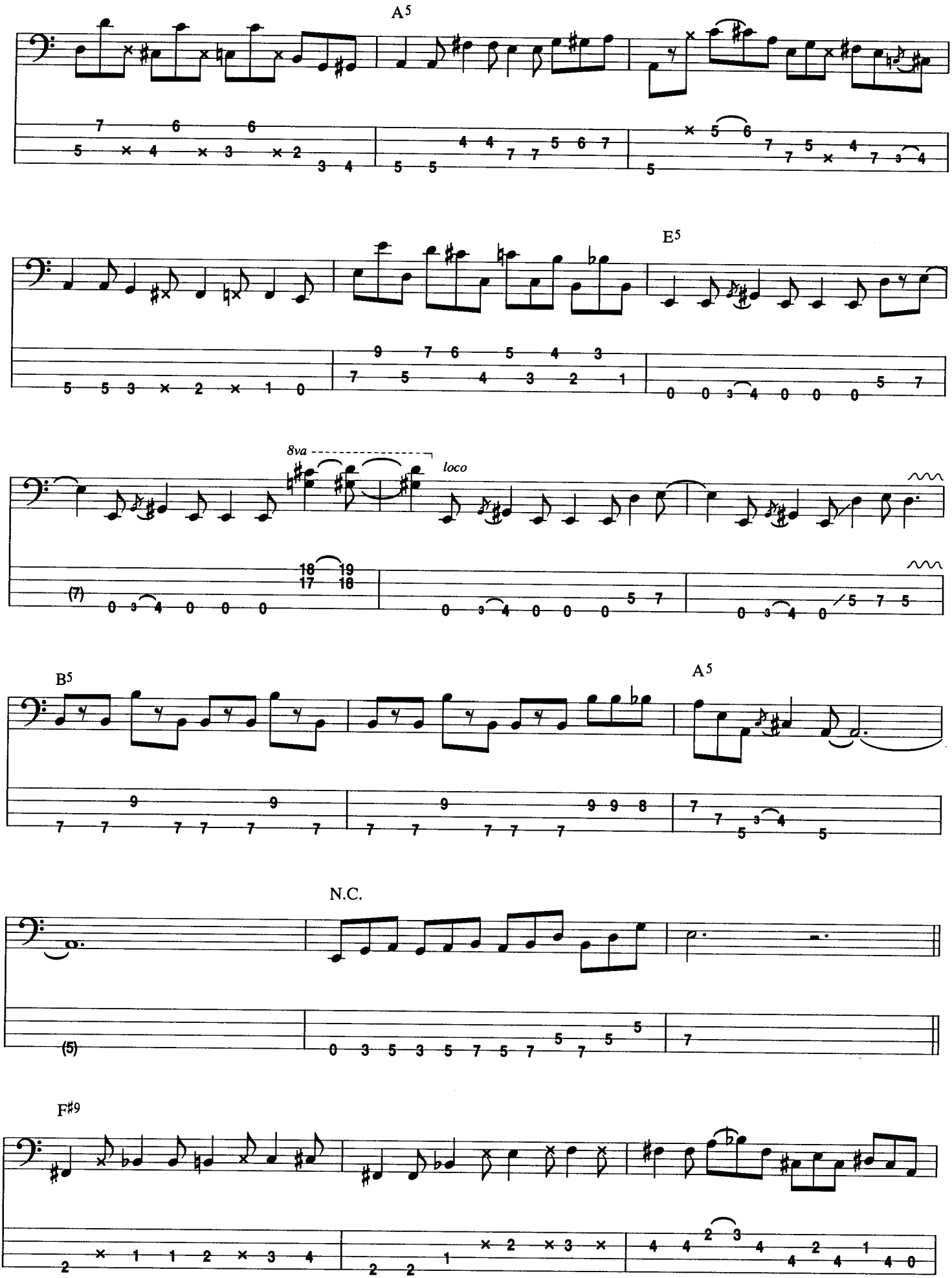
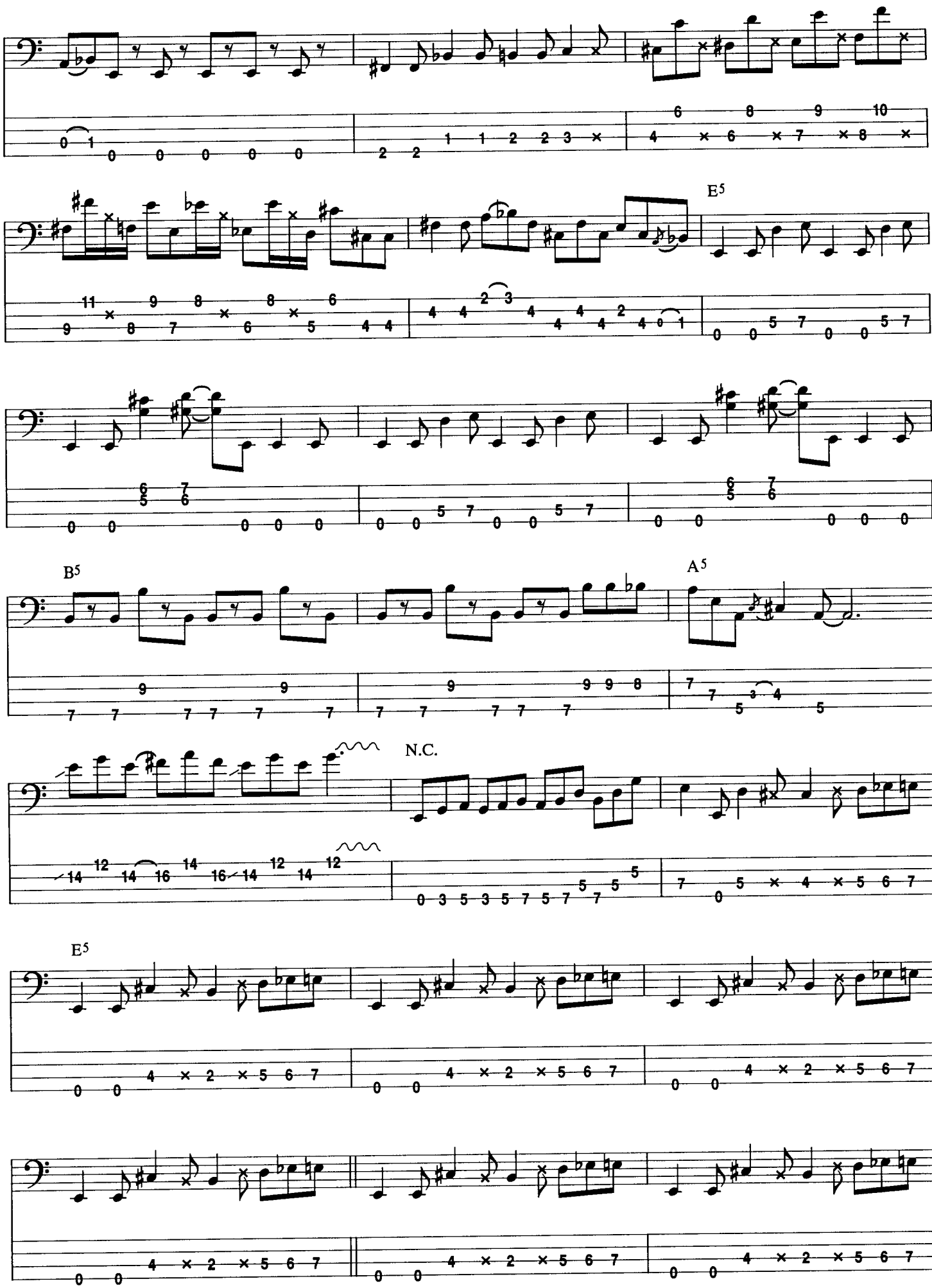
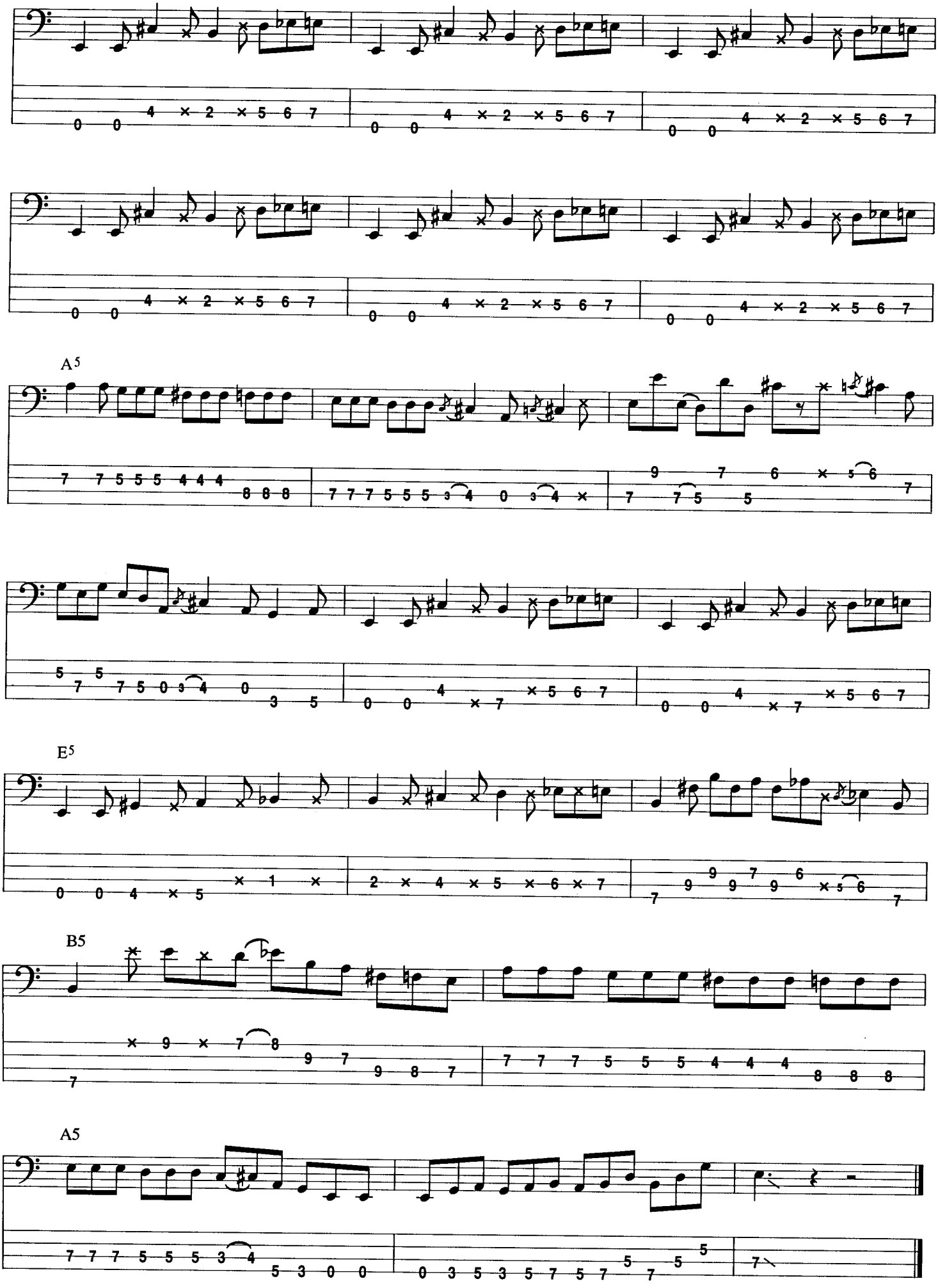
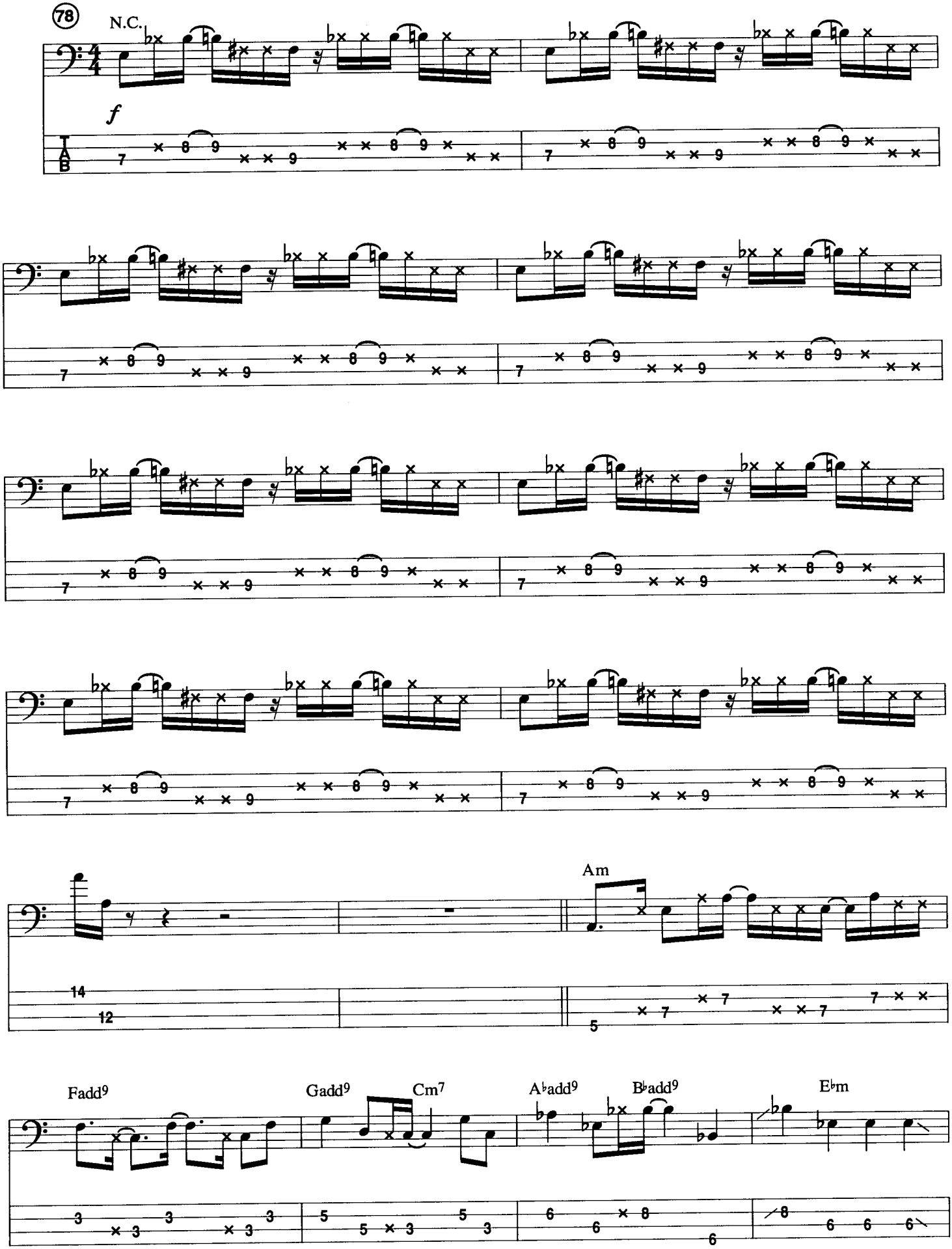

A5
E5
8va
loco
B5
A5
N.C.
F#9


E5
B5
A5
N.C.
E5


A5
E5
B5
A5

COPLEY SQUARE



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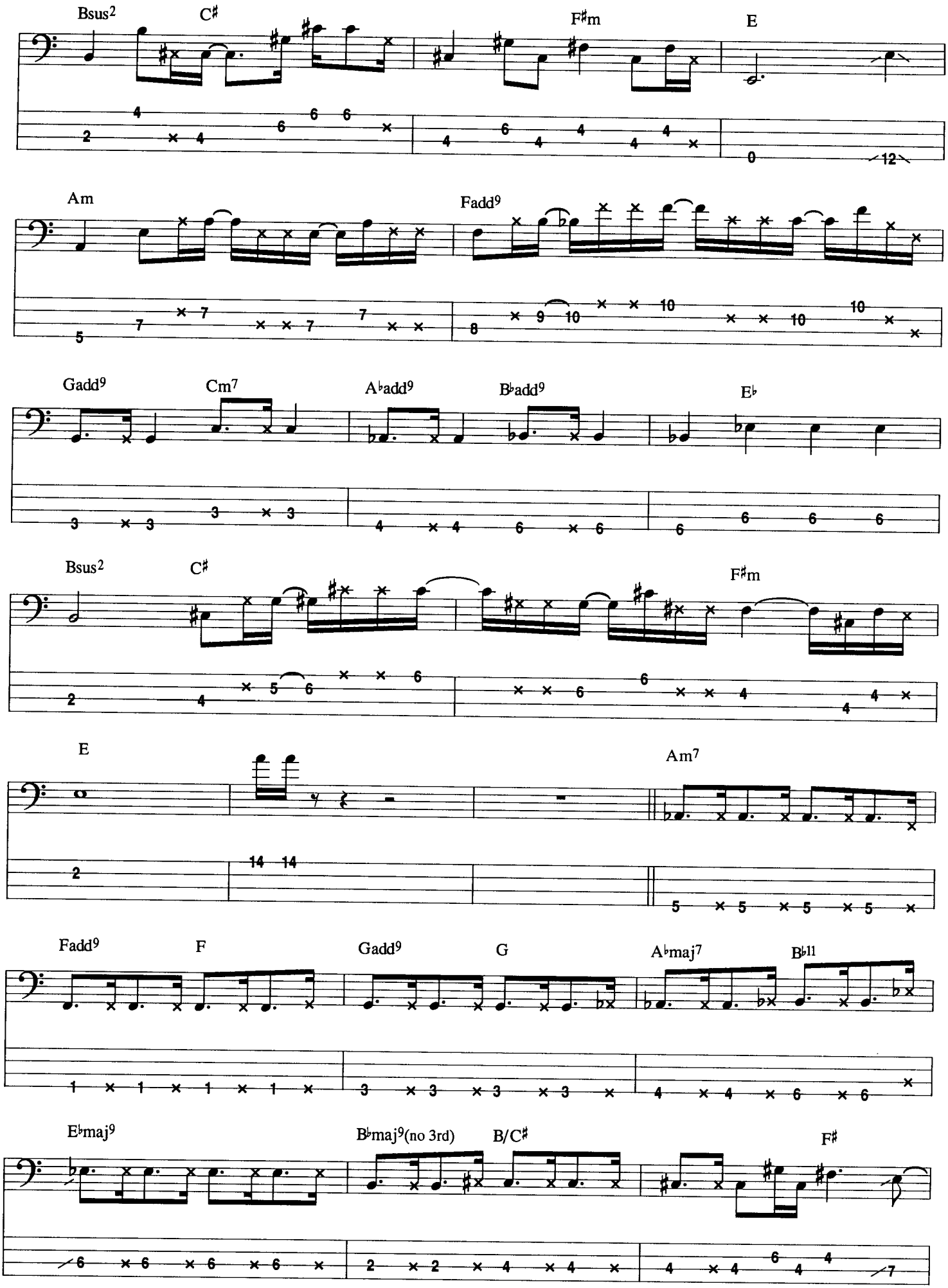
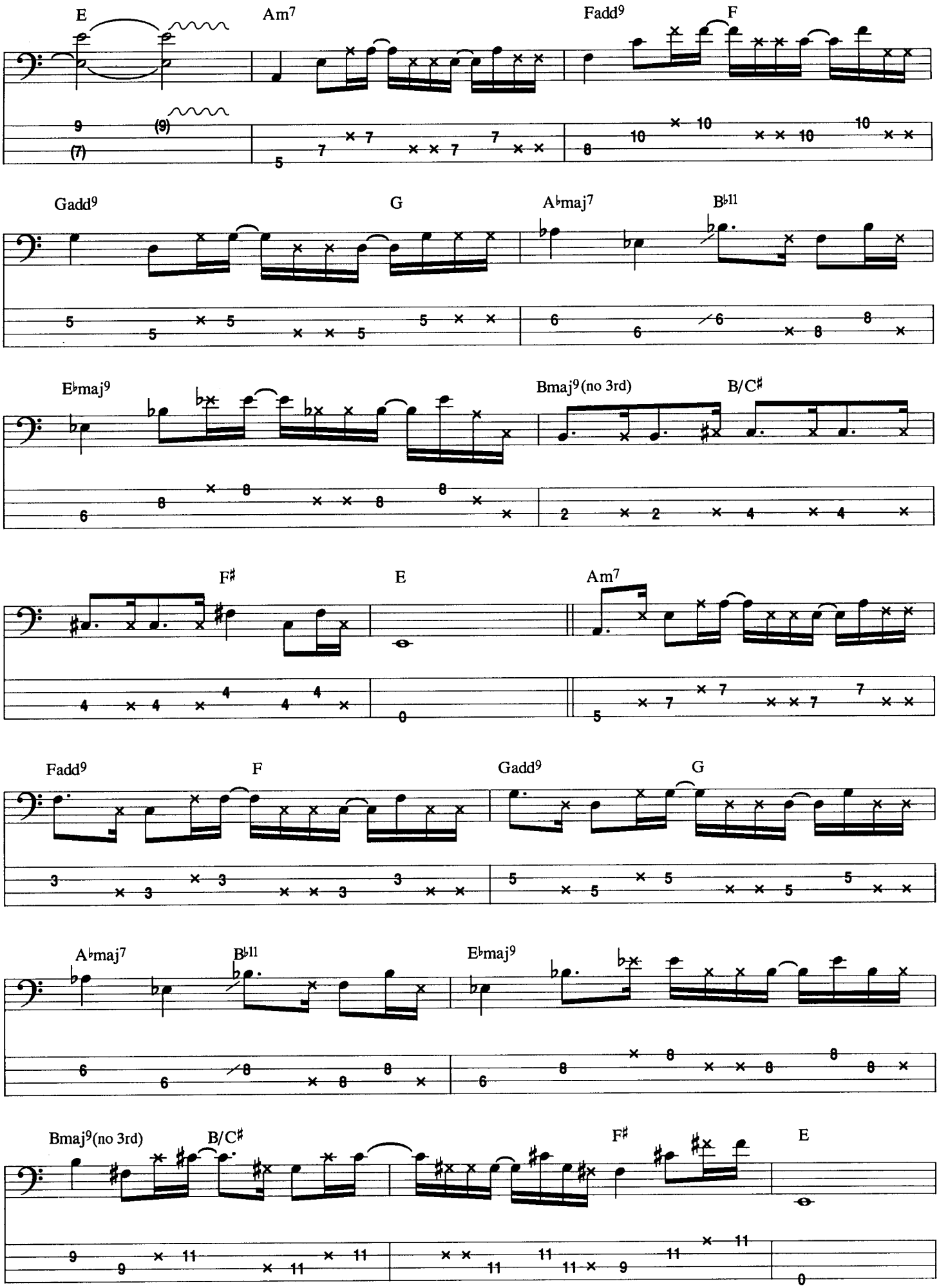
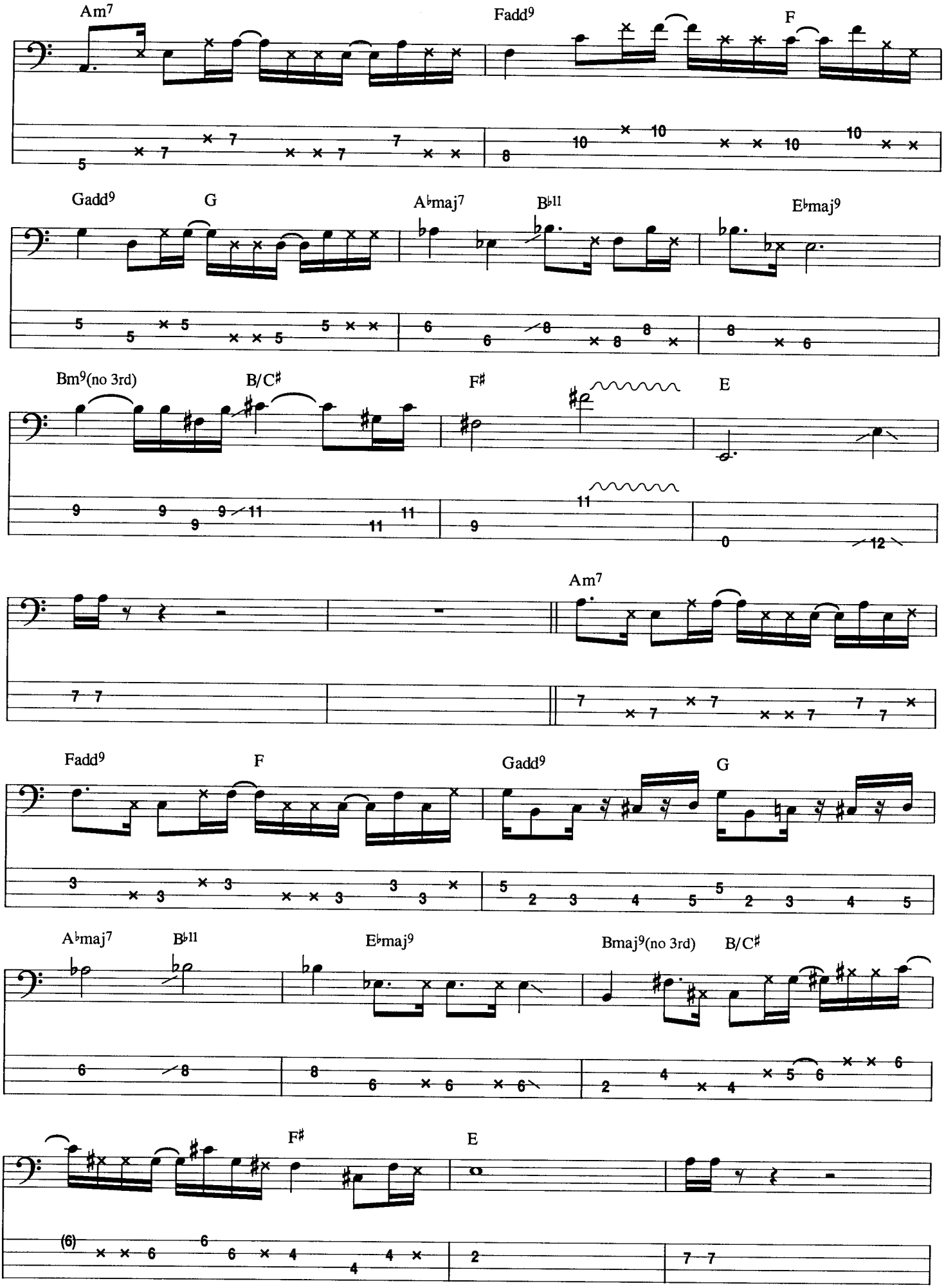
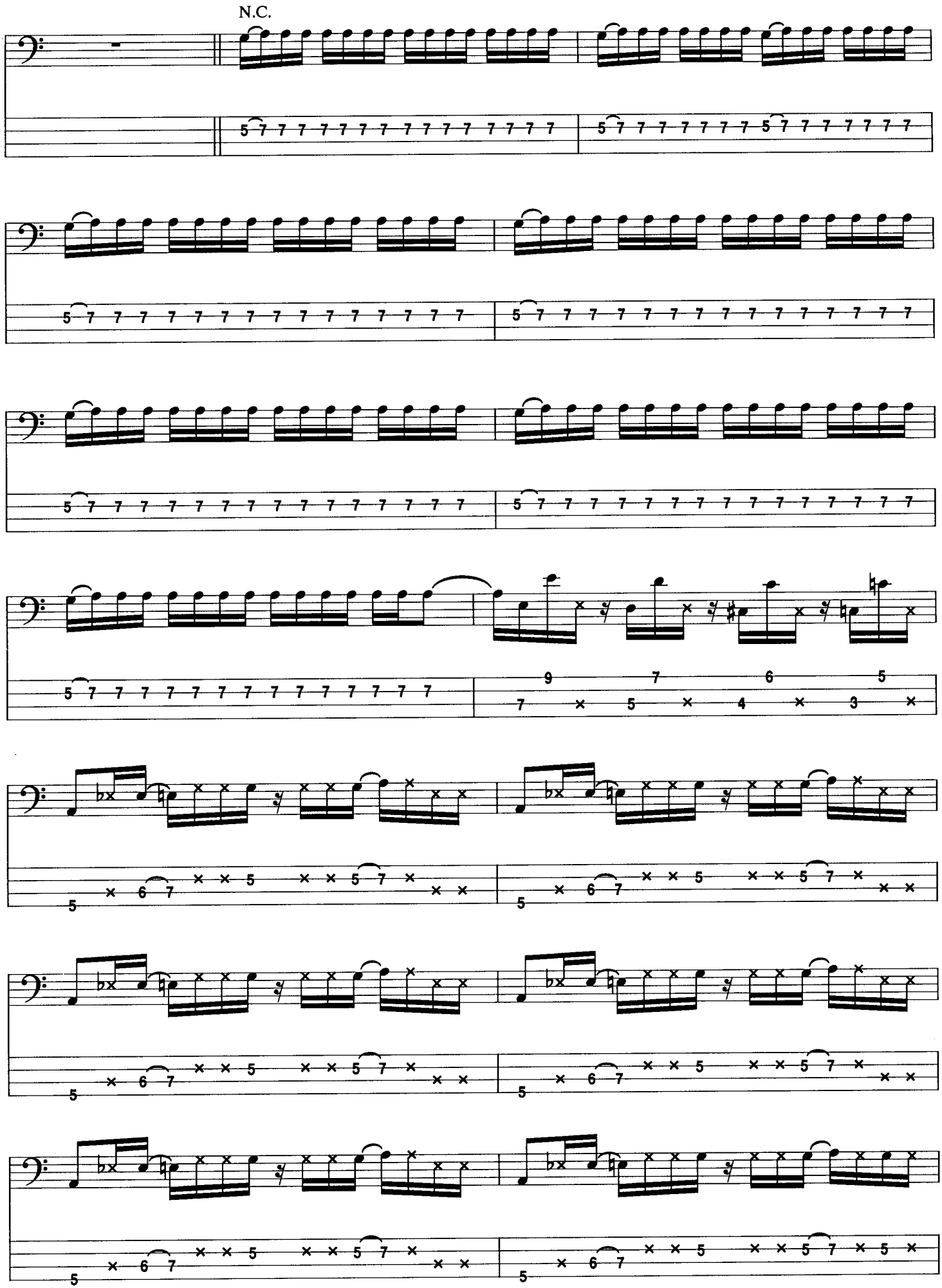

Bsus2
C♯
F♯m
E
Am
Fadd9
Gadd9
Cm7
A♭add9
B♭add9
E♭
Bsus2
C♯
F♯m
E
Am7
Fadd9
F
Gadd9
G
A♭maj7
B♭11
E♭maj9
B♭maj9(no 3rd)
B/C♯
F♯


E
Am7
Fadd9
F
Gadd9
G
A♭maj7
B♭11
E♭maj9
Bmaj9(no 3rd)
B/C♯
F♯
E
Am7
Fadd9
F
Gadd9
G
A♭maj7
B♭11
E♭maj9
Bmaj9(no 3rd)
B/C♯
F♯
E


Am7
Fadd9
F
Gadd9
G
A♭maj7
B♭11
E♭maj9
Bm9(no 3rd)
B/C♯
F♯
E
Am7
Fadd9
F
Gadd9
G
A♭maj7
B♭11
E♭maj9
Bmaj9(no 3rd)
B/C♯
F♯
E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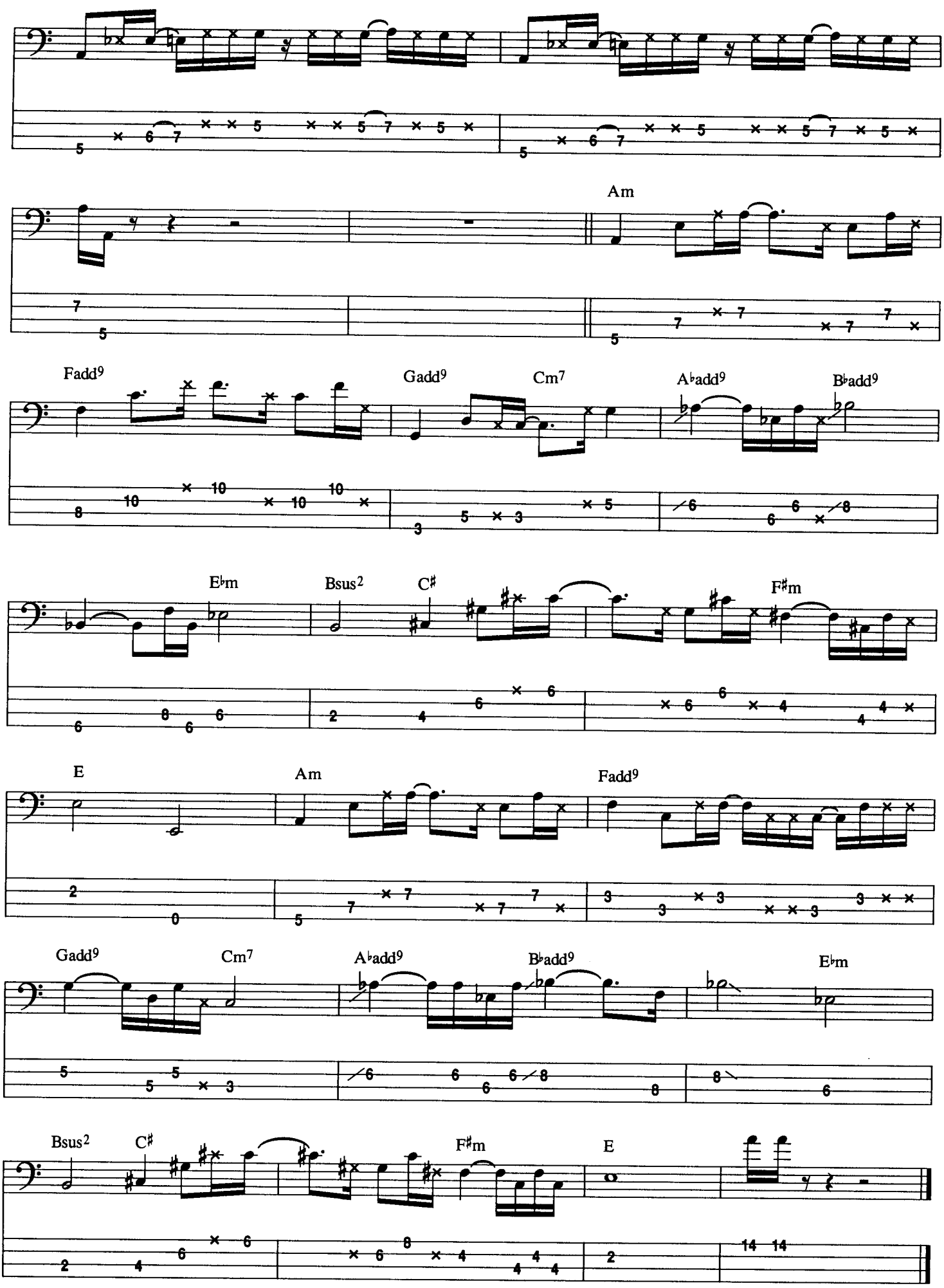
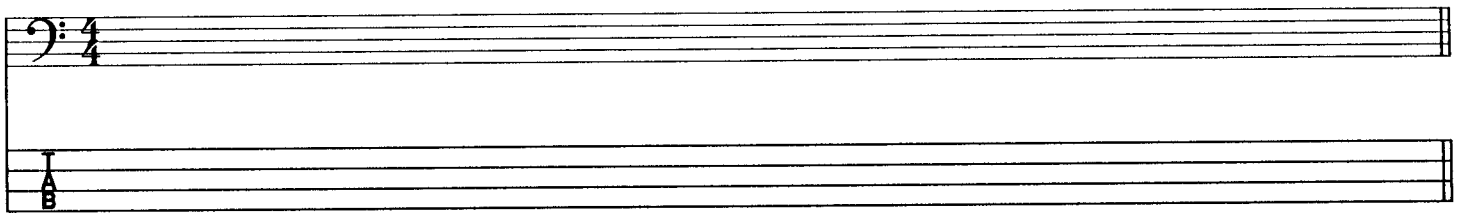
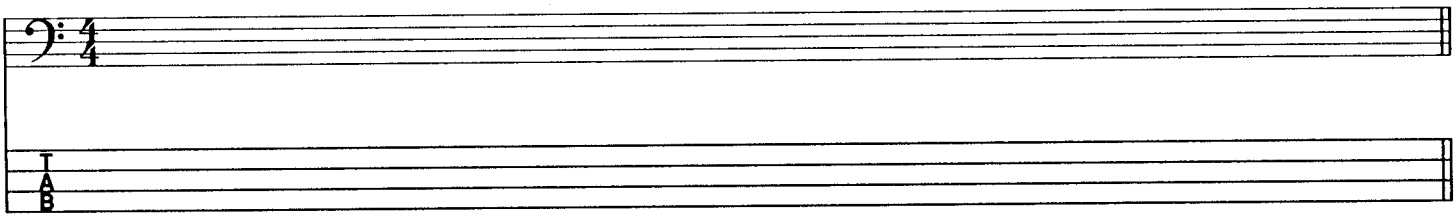
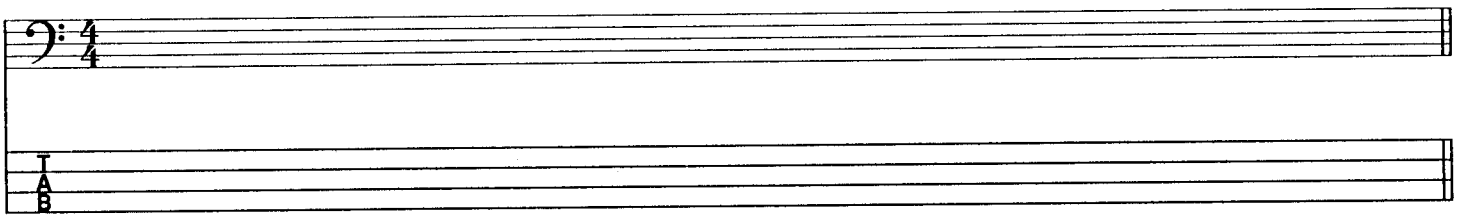
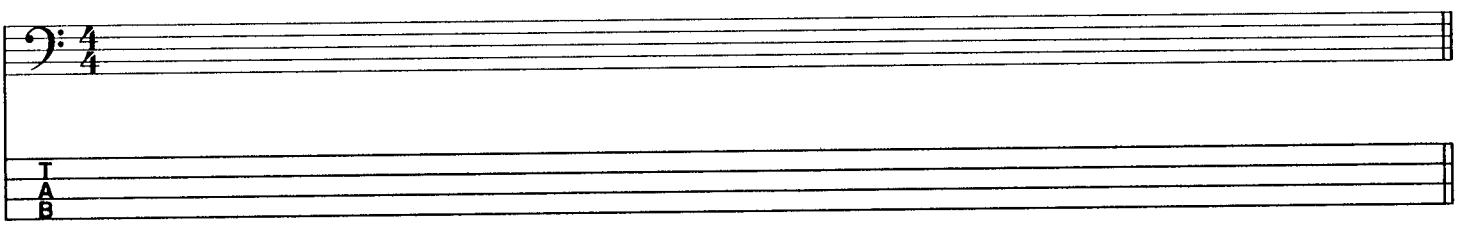

Am
Fadd9
Gadd9
Cm7
A♭add9
B♭add9
E♭m
Bsus2
C♯
F♯m
E
Am
Fadd9
Gadd9
Cm7
A♭add9
B♭add9
E♭m
Bsus2
C♯
F♯m
E


4
4
T
A
B


4
4
T
A
B

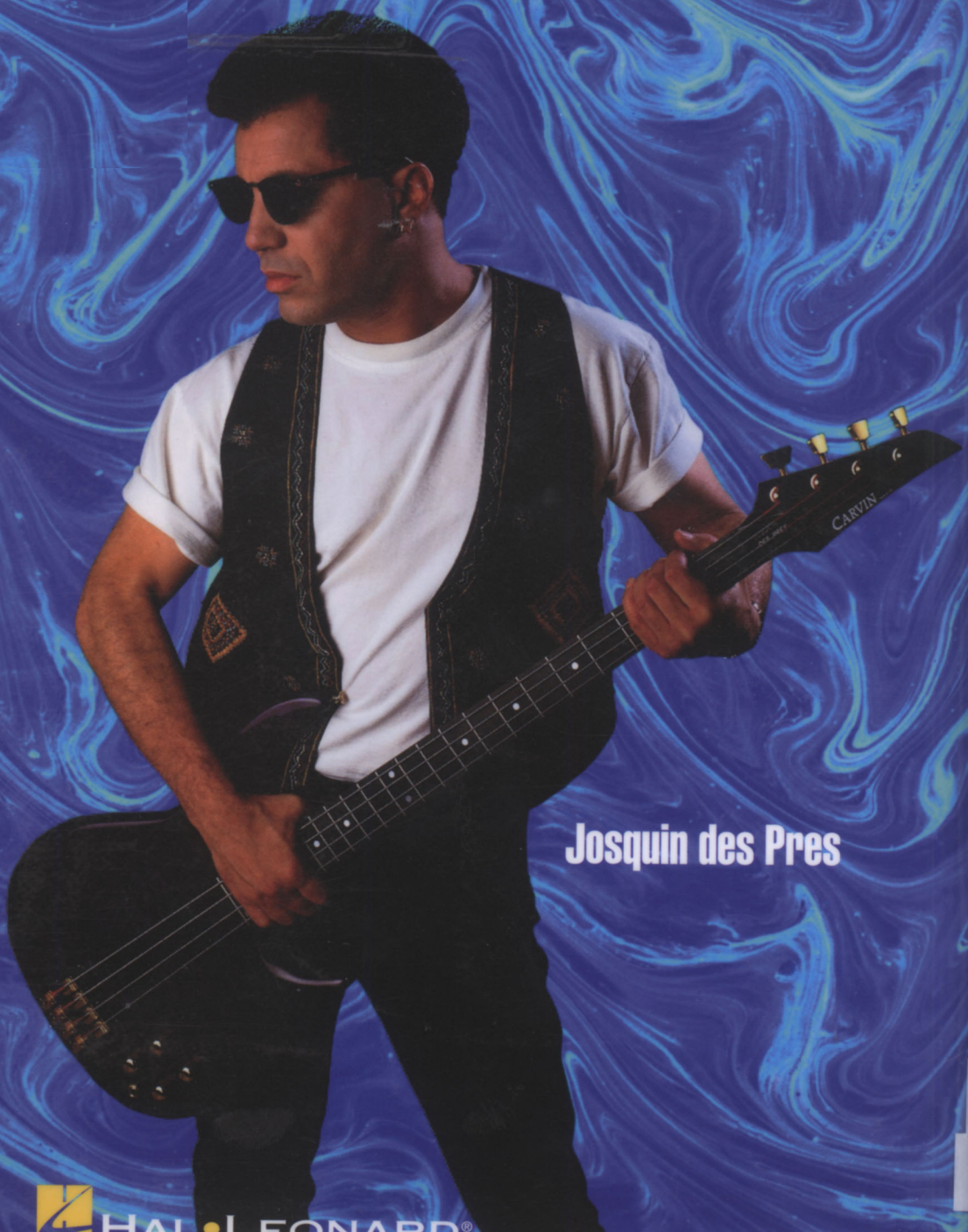

4
4
T
A
B


4
4
T
A
B

65 String Muting Exercises

12 String Raking Exercises

48 Funk, Rock, Blues, and Latin Patterns Using String Muting



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